

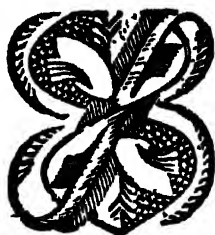
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POETRY & THE DRAMA

RUBÁIYÁT OF OMAR KHAYYÁM  
AND SIX PLAYS OF CALDERON  
TRANSLATED BY EDWARD FITZGERALD  
INTRODUCTION BY ERNEST RHYS

**EDWARD FITZGERALD**, born in 1809 and  
educated at Trinity College, Cambridge.  
Settled at Woodbridge. Died in 1883.

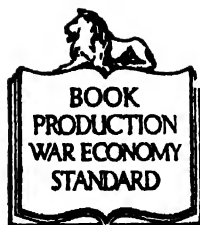
RUBAIYAT OF OMAR KHAYYAM  
SIX PLAYS OF CALDERON



TRANSLATED BY  
EDWARD FITZGERALD

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## INTRODUCTION

THE outer-world knew FitzGerald during his life as Omar Khayyám's translator, and little enough of him beyond that. Like "Single-Speech Hamilton," he was labelled by one achievement. But he was so much beside a Persian interpreter, he had so original, so rich and various, a gift, that it needs intimate acquaintance with his life and writings to understand him. His was one of those minds that act most naturally on what a witty fellow-countrywoman of his once called "a tangential impulse."

We see his whimsical humour in full play in the letters he wrote to a small group of friends and cronies, including among them Bernard Barton, W. B. Donne (descendant of the poet), Laurence the painter, Frederick Tennyson, Thackeray, Carlyle, Cowell and others. In the end, on taking up the *Rubáiyát* again, we look under the Persian disguise for the Irish and East Anglian features of the man. "A planet equal to the sun which cast it" was Tennyson's account of the translation, but it was more, considerably more, than he thought.

It suits our idea of so elusive a poet that his baptismal name should not be FitzGerald. His father was John Purcell, who came of Irish stock, married a cousin, Mary FitzGerald, and took her name nine years after the birth of the boy Edward, their third son. He was born in Suffolk, at an old Jacobean house called Bredfield Hall, 31 March, 1809. He described it thirty years later in a poem, which recalls its effect on him with a tender halting rhythm.

To most thou stand'st a record sad,  
But all the sunshine of the year  
Could not make thine aspect glad  
To one whose youth is buried here.

In thine ancient rooms and gardens  
Buried—and his own no more  
Than the youth of those old owners,  
Dead two centuries before.

Part of his boyhood was passed in France, first at St. Germain, then in Paris, where his father took a house that had been Robespierre's and got the boy one of Napoleon's

Old Guard to teach him drill. He had a good ear, and this French experience gave him an added turn for languages and a liking for putting the words and phrases of one into those of another. Already, too, he was incorrigibly fond of the mimicry and drollery which made him so jolly a companion afterwards. Even with Tennyson, who sometimes gave him a feeling of being overpowered, or overshadowed, he could not suppress his gaiety: "Tennyson's little humours and grumpiness were so droll, that I was always laughing."

But to resume: when his father went back to England, the boy, like his two elder brothers, was sent to school at Bury St. Edmunds, where the headmaster, Dr. Malkin, helped to indoctrinate him with Crabbe's poetry. Five years afterwards he went up to Cambridge, to Trinity. At the university he was joined by the Speddings, John Allen (who became Archdeacon of Salop), W. M. Thackeray and others who formed his later group of friends. The Tennysons too were there, but he only knew them by sight. Of Alfred he said in a letter to Thackeray's daughter, Mrs. Richmond Ritchie: "I can tell you nothing of his college days," but he added that he had seen him two or three times there, and ended, "I remember him well—a sort of Hyperion."

Mr. Aldis Wright, in his brief memoir, says FitzGerald was not "a reading man" in the technical sense, at Cambridge. He dabbled in music and poetry, drew a little, and "modestly went out in the Poll in January 1830," after some anxiety about his passing. He wrote verses, as he made sketches, at Cambridge, but they were not preserved. In the year after he left college, he wrote at Naseby a delightful lyric which has a haunting cadence and melodic repetition, "The Meadows in Spring." This, the first poem he printed,<sup>1</sup> was attributed to Charles Lamb, who hailed it as "exquisite poetry."

'Tis a dull sight  
To see the year dying,  
When winter winds  
Set the yellow wood sighing:  
Sighing, oh, sighing.

When such a time cometh  
I do retire  
Into an old room  
Beside a bright fire:  
Oh, pile a bright fire.

---

<sup>1</sup> *Hood's Year Book*, April 1831: *Athenæum*, July 1831.

Then with an old friend  
 I talk of our youth—  
 How 'twas gladsome, but often  
 Foolish, forsooth:  
 But gladsome, gladsome!

Then the clouds part,  
 Swallows soaring between;  
 The Spring is alive,  
 And the meadows are green!

I jump up, like mad,  
 Break the old pipe in twain,  
 And away to the meadows,  
 The meadows again!

The rest of his life, if it is counted by events, not by the quintessential experiences re-lived in his letters, is soon told. After leaving Cambridge, he spent most of his time in Suffolk, in a cottage at the gates of the family seat, Boulge Hall, near Bredfield, then at Farlingay Farm, near Woodbridge, and in 1860 he moved into the latter town, where he lived in Market Place, over a gunsmith's shop. His marriage to a daughter of Bernard Barton proved unfortunate. He was a bachelor born, if there can be such a thing, his bride was not the woman to change his temperament, and they soon separated. One result of this complication, was that he named the sailing boat in which he passed much of his leisure the *Scandal*. For that was, he said shily, "the staple product of Woodbridge." His chief companion in his boating excursions was a stalwart six-footer whom he called "Posh," describing him as "the greatest man I ever met." On board the *Scandal*, they fared on bread and cheese and stout; and Posh sometimes got drunk. But he was a grand sailor, and FitzGerald gained much in one way, if he lost in another, by their partnership for a season or two in a fishing lugger, the *Meum et Tuum*.

We turn to his letters for the account they give of his own art; often reminding us of his care for that idiomatic concinnity in verse and prose which served him so well in his *Omar*. He had begun for his own pleasure an anthology—his "Paradise" as he called it—to which he kept on adding year by year. Of Shakespeare's sonnets he says:

I have truly been lapped in these Sonnets for some time, they seem all stuck about my heart, like the ballads that used to be on the walls of London. I have put a great many into my Paradise, giving each a fair white sheet for himself: there being nothing worthy to be in the same page.

He writes from London one April, saying he is very heavy indeed "with a kind of Influenza—which has put a wet blanket over my brains." Carlyle's *French Revolution*, "a new book much in fashion," has not improved his dull state, and he recalls a visit from Alfred Tennyson, who was very wayward, and of their sitting up late, till two or three in the morning "with pipes in our mouths: at which good hour we would get Alfred to give us some of his magic music, which he does between growling and smoking; and so to bed."

His favourite pictures, those that he himself had bought, inspire several passages in his letters to Frederick Tennyson. He wrote of one by Constable:

There is a dash and felicity in the execution that gives one a thrill of good digestion in one's room, and the thought of which makes one inclin'd to jump over the children's heads in the streets. . . . Does the thought ever strike you, when looking at pictures in a house, that you are to run and jump at one, and go right thro' it into some behind-scene world in the other side, as Harlequins do."

A portrait of Spedding by Laurence prompts him to an absurd extravaganza over the painting of the forehead: "Not swords, nor cannon, nor all the Bulls of Bashan butting at it," he says, "could discompose that venerable forehead." He and Thackeray fairly revel in the idea of it. They find it peering out of all things, rising over Mont Blanc, reflected in the lake of Geneva. "We have great laughing over this. The forehead is at present in Pembrokeshire, I believe, or Glamorganshire, or Monmouthshire: it is hard to say which. It has gone to spend its Christmas there." Next year, he writes to Laurence, and asks if he has read the account of Spedding's forehead landing in America.

Many of the letters are dated from Boulge Cottage. They recall the Suffolk scene, unvaried day by day—"the same level meadow with geese upon it always lying before my eyes, the same pollard oaks, with now and then the butcher or the washerwoman trundling by in their carts."

A grandson of Crabbe the poet, Rector of Merton, described it as "a thatched cottage of one story," and FitzGerald as seeming "a proud and very punctilious man," who "used to walk by himself, slowly, with a Skye terrier. . . . I was rather afraid of him. . . ." In 1844, he wrote to Frederick Tennyson:

This is one of the ugliest places in England—one of the dullest—it has not the merit of being bleak on a grand scale—pollard trees

over a flat clay, with regular hedges. I saw a stanza in an old book which seemed to describe my condition rather—

Far from kyr<sup>e</sup> cast thee:  
Wrath not thy neighbour next thee,  
In a good corn<sup>e</sup> country rest thee,  
And sit down, Robin, and rest thee.

(Funny advice, isn't it?)

From Boulge he wrote one August about reading Calderon with his friend Cowell: "the *Magico* we have just read, a very grand thing." These dramas, he adds, "may not be the finest . . . but Calderon is a wonderful fellow: one of the Great Men of the World." Next year his translation of the six plays came out, and the critics were "none too friendly!" He refers to "a determined spit<sup>e</sup> at me" in the *Athenæum*, and says, "I believe those who read the book without troubling themselves whether it is a free translation or not, like it; but critics must be supposed to know all, and it is safe to condemn." In December of that year he refers lightly to his harder translator's task to come: "I amuse myself with poking out some Persian." And Cowell again is his master.

We pass on to the later days at Boulge and Woodbridge, and to the time when he had become finally interested in Omar Khayyám. Cowell had found at the Bodleian Library "a Persian Manuscript" on thick yellow paper, in purplish-black ink, powdered with gold—the *Rubáiyát*. That was the beginning of the adventure for Fitzgerald, who however had experimented with other Persian poets before he tackled Omar: Jámi, Attar and others. Next May he wrote of putting away almost all his books except Omar, which "I could not help looking over in a Paddock covered with Buttercups and brushed by a delicious Breeze, while a dainty racing Filly of W. Browne's came startling up to wonder and snuff about me." Next page tells of his showing the MS. of Omar to George Borrow, who was delighted at a "terseness so unusual in Oriental verse."

A passing reference to Hafiz is in a line with his other Oriental experiments—Hafiz, he says, "whose *best* is untranslatable because he is the best Musician of Words. . . . What Tennyson said is true: Hafiz is the most Eastern—or, he should have said, most *Persian*—of the Persians."

Meanwhile as a relief to his Oriental experiences he was doing much boating and sailing, on the Deben estuary and round the coast, up to Aldeburgh and Dunwich. He was a true

Suffolk man, saturating himself in its life and folklore and delighting in its seaboard dialect, as his collection of Sea-Words and Phrases, e.g. "The Sumf bark from the Nor'ard," and "The Sea roar for the loss of the Wind" recalls to us.

Of his inseparable fellow-sailor "Posh," captain of his herring-lugger, we have already heard. They made a strange pair in the eyes of Woodbridge, the eccentric poet, stooping as he went, and lifting his feet high above the ground, and this big fisherman. "I can see him now walking down into Woodbridge," said Francis Hindes Groome,<sup>1</sup> "with an old Inverness cape, flowered satin waistcoat, slippers on feet and a handkerchief, very likely, tied over his hat. Yet one always recognised in him the Hidalgo." FitzGerald was quite aware of his own eccentricities. He said once of his family: "We are all mad, but with this difference, I *know* that I am."

Meanwhile his *Omar Khayyám*, after being offered in vain to *Fraser's Magazine*, had been published by Quaritch as a small quarto, without the author's name. It gained no notice, and most of the two hundred copies found their way into a remainder box, and were sold at a penny each. A copy now, if it was sold at auction, would fetch many guineas. Rossetti and Swinburne were among the early buyers, and Swinburne took a copy triumphantly to George Meredith, and so the first discovery of its original value came about. A second revised edition followed ten years later. Both versions are given in these pages and may be compared with much critical insight as to his meticulous method. He himself wrote of the poem:

My Translation will interest you from its *Form*, also in many respects in its *Detail*; very unliteral as it is. Many Quatrains are marked together, and something lost, I doubt, of Omar's simplicity which is so much a Virtue in him. But there it is, such as it is.

We gain an idea of how far he had reworked the Persian when we compare a stanza like No. 66, which has the line, "I sent my soul through the Invisible," and in the oldest MSS. reads:

On the first day, this heart above the spheres  
Was seeking pen and tablet, heaven and hell,  
Till the right-thinking Master said at last,  
"With thee, are pen and tablet, heaven and hell."

Take another quatrain from another Persian source, the

<sup>1</sup> In *Two Old Suffolk Friends*.

*Divani Shamsi Tabriz*, translated by R. A. Nicholson, which reminds us how close to the tradition FitzGerald kept, however individual his new reading of that old poetry:

When first the Giver of the grape my lonely heart befriended,  
Wine fired my bosom and my veins filled up,  
But when his image all mine eye possessed, a voice descended,  
(Saying) "Well done, O Sovereign Wine and peerless Cup."

His full account of Omar, prefixed to the translation, proves what his conception of the *Rubáiyát* was. Perhaps he set too material an estimate on its hidden meaning, differing from his Persian mentor, Cowell. But the poem, part Omar, part FitzGerald, is there for each reader to interpret in his own way. "Abridge, concentrate, distil": that was the triad which the translator adopted for his own guidance; and who shall say that he was not fully justified of his art, by the Persian perfume he redistilled into English verse?





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**THE RUBAIYAT OF OMAR  
KHAYYAM**



## OMAR KHAYYÁM

### THE ASTRONOMER-POET OF PERSIA

OMAR KHAYYÁM was born at Naishápúr in Khorassán in the latter half of our eleventh, and died within the first quarter of our twelfth century. The slender story of his life is curiously twined about that of two other very considerable figures in their time and country: one of whom tells the story of all three. This was Nizám ul Mulk, vizier to Alp Arslán the son, and Malik Shah the grandson, of Toghrul Beg the Tartar, who had wrested Persia from the feeble successor of Mahmúd the Great, and founded that Seljukian dynasty which finally roused Europe into the Crusades. This Nizám ul Mulk, in his *Wasiyat*, or *Testament*—which he wrote and left as a memorial for future statesmen—relates the following, as quoted in the *Calcutta Review*, No. lix., from Mirkhond's *History of the Assassins*:

“One of the greatest of the wise men of Khorassán was the Imám Mowaffak of Naishápúr, a man highly honoured and revered—may God rejoice his soul; his illustrious years exceeded eighty-five, and it was the universal belief that every boy who read the Koran or studied the traditions in his presence, would assuredly attain to honour and happiness. For this cause did my father send me from Tus to Naishápúr with Abd-us-samad, the doctor of law, that I might employ myself in study and learning under the guidance of that illustrious teacher. Towards me he ever turned an eye of favour and kindness, and as his pupil I felt for him extreme affection and devotion, so that I passed four years in his service. When I first came there, I found two other pupils of mine own age newly arrived, Hakim Omar Khayyám and the ill-fated Ben Sabbáh. Both were endowed with sharpness of wit and the highest natural powers; and we three formed a close friendship together. When the Imám rose from his lectures, they used to join me, and we repeated to each other the lessons we had heard. Now Omar was a native of Naishápúr, while Hasan Ben Sabbáh's father was one Ali, a man of austere life and practice, but heretical in his creed and doctrine. One day Hasan said to me and to Khayyám, “It is a universal belief that the pupils of the Imám Mowaffak

will attain to fortune. Now, even if we *all* do not attain thereto, without doubt one of us will; what then shall be our mutual pledge and bond?" We answered, "Be it what you please."—"Well," he said, "let us make a vow, that to whomsoever this fortune falls, he shall share it equally with the rest, and reserve no pre-eminence for himself." "Be it so," we both replied, and on those terms we mutually pledged our words. Years rolled on, and I went from Khorassán to Transoxiana, and wandered to Ghazni and Cabul; and when I returned, I was invested with office, and rose to be administrator of affairs during the sultanate of Sultan Alp Arslán.'

"He goes on to state, that years passed by and both his old school-friends found him out, and came and claimed a share in his good fortune, according to the schoolday vow. The vizier was generous and kept his word. Hasan demanded a place in the Government, which the Sultan granted at the vizier's request; but, discontented with a gradual rise, he plunged into the maze of intrigue of an Oriental Court, and failing in a base attempt to supplant his benefactor, he was disgraced and fell. After many mishaps and wanderings, Hasan became the head of the Persian sect of the Ismailians—a party of fanatics who had long murmured in obscurity, but rose to an evil eminence under the guidance of his strong and evil will. In A.D. 1090, he seized the castle of Alamút, in the province of Rúdbar, which lies in the mountainous tract south of the Caspian Sea; and it was from this mountain home he obtained that evil celebrity among the Crusaders as the OLD MAN OF THE MOUNTAINS, and spread terror through the Mohammedan world; and it is yet disputed whether the word *assassin*, which they have left in the language of modern Europe as their dark memorial, is derived from the *hashish*, or opiate of hemp-leaves (the Indian *bhang*), with which they maddened themselves to the sullen pitch of Oriental desperation, or from the name of the founder of the dynasty, whom we have seen in his quiet collegiate days, at Naishápúr. One of the countless victims of the Assassin's dagger was Nizám ul Mulk himself, the old schoolboy friend.<sup>1</sup>

"Omar Khayyám also came to the vizier to claim his share; but not to ask for title or office. 'The greatest boon you can

<sup>1</sup> Some of Omar's *Rubáiyát* warn us of the danger of greatness, the instability of fortune, and while advocating charity to all men, recommending us to be too intimate with none. Attár makes Nizám ul Mulk use the very words of his friend Omar [Rub. xxviii.], "When Nizám ul Mulk was in the agony [of death] he said, 'O God! I am passing away in the hand of the wind.'"

confer on me,' he said, 'is to let me live in a corner under the shadow of your fortune, to spread wide the advantages of science, and pray for your long life and prosperity.' The vizier tells us, that, when he found Omar was really sincere in his refusal, he pressed him no further, but granted him a yearly pension of 1200 *mithkâls* of gold, from the treasury of Naishápúr.

"At Naishápúr thus lived and died Omar Khayyám, 'busied,' adds the vizier, 'in winning knowledge of every kind, and especially in astronomy, wherein he attained to a very high pre-eminence. Under the sultanate of Malik Shah, he came to Merv, and obtained great praise for his proficiency in science, and the Sultan showered favours upon him.'

"When Malik Shah determined to reform the calendar, Omar was one of the eight learned men employed to do it; the result was the *Jalâli* era (so called from *Jalâl-ud-din*, one of the king's names)—'a computation of time,' says Gibbon, 'which surpasses the Julian and approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled *Ziyi-Malikshâhi*, and the French have lately republished and translated an Arabic treatise of his on algebra.

"His *takhallus* or poetical name (Khayyám) signifies a tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizâm ul Mulk's generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attâr, 'a druggist,' Assâr, 'an oil presser,' etc.<sup>1</sup> Omar himself alludes to his name in the following whimsical lines:

'Khayyám, who stitched the tents of science,  
Has fallen in grief's furnace and been suddenly burned;  
The shears of Fate have cut the tent ropes of his life,  
And the broker of Hope has sold him for nothing!'

"We have only one more anecdote to give of his life, and that relates to the close; it is told in the anonymous preface which is sometimes prefixed to his poems; it had been printed in the Persian in the Appendix to Hyde's *Veterum Persarum Religio*, p. 499; and D'Herbelot alludes to it in his *Bibliothèque*, under *Khiâm* <sup>2</sup>:

"It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyám, died at Naishápúr in the year of the Hegira 517 (A.D. 1123); in science he was unrivalled

<sup>1</sup> Though all these, like our Smiths, Archers, M'illers, Fletchers, etc., may simply retain the surname of an hereditary calling.

<sup>2</sup> "Philosophe Musulman qui a vécu en odeur de sainteté dans sa religion, vers la fin du premier et le commencement du second siècle," no part of which except the "Philosophe," can apply to our Khayyám.

—the very paragon of his age. Khwájah Nizámi of Samarcand, who was one of his pupils, relates the following story: "I often used to hold conversations with my teacher, Omar Khayyám, in a garden; and one day he said to me, 'My tomb shall be in a spot where the north wind may scatter roses over it.' I wondered at the words he spake, but I knew that his were no idle words.<sup>1</sup> Years after, when I chanced to revisit Naishápúr, I went to his final resting-place, and lo! it was just outside a garden, and trees laden with fruit stretched their boughs over the garden wall, and dropped their flowers upon his tomb, so that the stone was hidden under them." " "

Thus far—without fear of trespass—from the *Calcutta Review*. The writer of it, on reading in India this story of Omar's grave, was reminded, he says, of Cicero's account of finding Archimedes' tomb at Syracuse, buried in grass and weeds. I think Thorwaldsen desired to have roses grow over him; a wish religiously fulfilled for him to the present day, I believe. However, to return to Omar.

Though the Sultan "showered favours upon him," Omar's epicurean audacity of thought and speech caused him to be regarded askance in his own time and country. He is said to have been especially hated and dreaded by the Súfis, whose practice he ridiculed, and whose faith amounts to little more than his own, when stripped of the mysticism and formal recognition of Islamism under which Omar would not hide. Their poets, including Háfiz, who are (with the exception of Firdausi) the most considerable in Persia, borrowed largely, indeed, of Omar's material, but turning it to a mystical use more convenient to themselves and the people they addressed; a people quite as quick of doubt as of belief; as keen of bodily sense as of intellectual; and delighting in a cloudy composition of both, in which they could float luxuriously between heaven

<sup>1</sup> The rashness of the words, according to D'Herbelot, consisted in being so opposed to those in the Koran: "No man knows where he shall die"—This story of Omar reminds me of another so naturally—and when one remembers how wide of his humble mark the noble sailor aimed—so pathetically told by Captain Cook—not by Doctor Hawkesworth—in his *Second Voyage* (i. 374). When leaving Ulitea, "Oreo's last request was for me to return. When he saw he could not obtain that promise, he asked the name of my *Marai* (burying-place). As strange a question as this was, I hesitated not a moment to tell him 'Stepney'; the parish in which I live when in London. I was made to repeat it several times over till they could pronounce it; and then 'Stepney Marai no Toote' was echoed through an hundred mouths at once. I afterwards found the same question had been put to Mr. Forster by a man on shore; but he gave a different, and indeed more proper answer, by saying, 'No man who used the sea could say where he should be buried.'" "



and earth, and this world and the next, on the wings of a poetical expression, that might serve indifferently for either Omar was too honest of heart as well as of head for this. Having failed (however mistakenly) of finding any Providence but Destiny, and any world but this, he set about making the most of it; preferring rather to soothe the soul through the senses into acquiescence with things as he saw them, than to perplex it with vain disquietude after what they *might* be. It has been seen, however, that his worldly ambition was not exorbitant; and he very likely takes a humorous or perverse pleasure in exalting the gratification of sense above that of the intellect, in which he must have taken great delight, although it failed to answer the questions in which he, in common with all men, was most vitally interested.

For whatever reason, however, Omar, as before said, has never been popular in his own country, and therefore has been but scantily transmitted abroad. The MSS. of his poems, mutilated beyond the average casualties of Oriental transcription, are so rare in the East as scarce to have reached westward at all, in spite of all the acquisitions of arms and science. There is no copy at the India House, none at the Bibliothèque Nationale of Paris. We know of but one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiráz, A.D. 1460. This contains but 158 Rubáiyát. One in the Asiatic Society's Library at Calcutta (of which we have a copy) contains (and yet incomplete) 516, though swelled to that by all kinds of repetition and corruption. So Von Hammer speaks of *his* copy as containing about 200, while Dr. Sprenger catalogues the Lucknow MS. at double that number.<sup>1</sup> The scribes, too, of the Oxford and Calcutta MSS. seek to do their work under a sort of protest; each beginning with a tetrastich (whether genuine or not), taken out of its alphabetical order; the Oxford with one of apology; the Calcutta with one of expostulation, supposed (says a notice prefixed to the MS.) to have arisen from a dream, in which Omar's mother asked about his future fate. It may be rendered thus:

"Oh Thou who burn'st in Heart for those who burn  
In Hell whose fires thyself shall feed in turn;  
How long be crying, "Mercy on them, God!"  
Why, who art Thou to teach, and He to learn?"

<sup>1</sup> "Since this paper was written" (adds the reviewer in a note), "we have met with a copy of a very rare edition printed at Calcutta in 1836. This contains 438 tetrastichs, with an appendix containing fifty-four others not found in some MSS."

The Bodleian quatrain pleads Pantheism by way of justification.

"If I myself upon a looser Creed  
Have loosely strung the Jewel of Good deed,  
Let this one thing for my Atonement plead:  
That One for Two I never did mis-read."

The reviewer,<sup>1</sup> to whom I owe the particulars of Omar's life, concludes his review by comparing him with Lucretius, both as to natural temper and genius, and as acted upon by the circumstances in which he lived. Both indeed were men of subtle, strong, and cultivated intellect, fine imagination, and hearts passionate for truth and justice; who justly revolted from their country's false religion, and false, or foolish, devotion to it; but who fell short of replacing what they subverted by such better *hope* as others, with no better revelation to guide them, had yet made a law to themselves. Lucretius, indeed, with such material as Epicurus furnished, satisfied himself with the theory of a vast machine fortuitously constructed and acting by a law that implied no legislator; and so composing himself into a stoical rather than epicurean severity of attitude, sat down to contemplate the mechanical drama of the universe which he was part actor in; himself and all about him (as in his own sublime description of the Roman theatre) discoloured with the lurid reflex of the curtain suspended between the spectator and the sun. Omar, more desperate, or more careless of any so complicated system as resulted in nothing but hopeless necessity, flung his own genius and learning with a bitter or humorous jest into the general ruin which their insufficient glimpses only served to reveal; and, pretending sensual pleasure as the serious purpose of life, only *diverted* himself with speculative problems of deity, destiny, matter and spirit, good and evil, and other such questions, easier to start than to run down, and the pursuit of which becomes a very weary sport at last!

With regard to the present translation. The original Rubáiyát (as, missing an Arabic guttural, these *tetrastichs* are more musically called) are independent stanzas, consisting each of four lines of equal, though varied, prosody; sometimes *all* rhyming, but oftener (as here imitated) the third line a blank. Somewhat as in the Greek alcaic, where the penultimate line seems to lift and suspend the wave that falls over in the last. As usual with such kind of Oriental verse, the Rubáiyát follow one another according to alphabetic rhyme—a strange succes-

<sup>1</sup> Professor Cowell.

sion of grave and gay. Those here selected are strung into something of an eclogue, with perhaps a less than equal proportion of the "Drink-and-make-merry," which (genuine or not) recurs over-frequently in the original. Either way, the result is sad enough; saddest perhaps when most ostentatiously merry: more apt to move sorrow than anger toward the old tentmaker, who, after vainly endeavouring to unshackle his steps from destiny, and to catch some authentic glimpse of TO-MORROW, fell back upon TO-DAY (which has outlasted so many to-morrows!) as the only ground he had got to stand upon, however momentarily slipping from under his feet.



## TRANSLATOR'S PREFACE OR ADVERTISEMENT

IN apologising for the publication of so free translations of so famous a poet as Calderon, I must plead, first, that I have not meddled with any of his more famous plays; not one of those on my list being mentioned with any praise, or included in any selection that I know of, except the homely *Mayor of Zalamea*. Four of these six indeed, as many others in Calderon, may be looked on as a better kind of what we call melodramas. Such plays as the *Magico Prodigioso* and the *Vida es Sueño* (I cannot rank the *Principe Constante* among them) require another translator, and, I think, form of translation.

Secondly, I do not believe an exact translation of this poet can be very successful; retaining so much that, whether real or dramatic Spanish passion, is still bombast to English ears, and confounds otherwise distinct outlines of character; conceits that were a fashion of the day; or idioms that, true and intelligible to one nation, check the current of sympathy in others to which they are unfamiliar; violations of the probable, nay *possible*, that shock even healthy romantic licence; repetitions of thoughts and images that Calderon used (and smiled at) as so much stage properties—so much, in short, that is not Calderon's own better self, but concession to private haste or public taste by one who so often relied upon some striking dramatic crisis for success with a not very accurate audience, and who, for whatever reason, was ever averse from any of his dramas being printed.

Choosing therefore such less famous plays as still seemed to me suited to English taste, and to that form of verse in which our dramatic passion prefers to run, I have, while faithfully trying to retain what was fine and efficient, sunk, reduced, altered, and replaced, much that seemed not; simplified some perplexities, and curtailed or omitted scenes that seemed to mar the breadth of general effect, supplying such omissions by some lines of after-narrative; and in some measure have tried to compensate for the fullness of sonorous Spanish, which

Saxon English at least must forgo, by a compression which has its own charm to Saxon ears.

That this, if proper to be done at all, might be better done by others, I do not doubt. Nay, on looking back over these pages, I see where in some cases the Spanish individuality might better have been retained, and northern idiom spared; and doubtless there are many inaccuracies I am not yet aware of. But if these plays prove interesting to the English reader, I and he may be very sure that, whatever of Spain and Calderon be lost, there must be a good deal retained; and I think he should excuse the licence of my version till some other interests him as well at less expense of fidelity.

I hope my *Graciosos* will not be blamed for occasional anachronisms not uncharacteristic of their vocation.

## THE PAINTER OF DISHONOUR

## DRAMATIS PERSONÆ

FEDERIGO, Prince of Orsino.  
CELIO, his friend.

DON LUIS, Governor of Naples.  
PORCIA, his daughter.  
ALVARO, his son.

FABIO  
BELARDO } their servants.  
JULIA }

DON JUAN ROCA.  
SERAFINA, his wife.  
DON PEDRO, his father-in-law.  
LEONELO } their servants.  
FLORA }

*Maskers, Musicians, Sailors, etc.*



# THE PAINTER OF DISHONOUR

## ACT I

### SCENE I

*A room in Don Luis' palace at Naples*

*Enter Don Luis and Don Juan meeting.*

*Luis.* Once more, a thousand times once more, Don Juan,  
Come to my heart.

*Juan.* And every fresh embrace  
Rivet our ancient friendship faster yet!

*Luis.* Amen to that! Come, let me look at you—  
Why, you seem well——

*Juan.* So well, so young, so nimble,  
I will not try to say how well, so much  
My words and your conception must fall short  
Of my full satisfaction.

*Luis.* How glad am I  
To have you back in Naples!

*Juan.* Ah, Don Luis,  
Happier so much than when I last was here,  
Nay, than I ever thought that I could be.

*Luis.* How so?

*Juan.* Why, when I came this way before,  
I told you (do you not remember it?)  
How teased I was by relatives and friends  
To marry—little then disposed to love—  
Marriage perhaps the last thing in my thoughts—  
Liking to spend the spring-time of my youth  
In lonely study.

*Luis.* Ay, ay, I remember:  
Nothing but books, books, books—still day and night  
Nothing but books; or, fairly drowsed by them,  
By way of respite to that melancholy,  
The palette and the pencil—  
In which you got to such a mastery  
As smote the senseless canvas into life.

O, I remember all—not only, Juan,  
When you were here, but I with you in Spain,  
What fights we had about it!

*Juan.* So it was—  
However, partly wearied, partly moved  
By pity at my friends' anxieties,  
Who press'd upon me what a shame it were  
If such a title and estate as mine  
Should lack a lineal inheritor,  
At length I yielded—  
Fanned from the embers of my later years  
A passion which had slept in those of youth,  
And took to wife my cousin Serafina,  
The daughter of Don Pedro Castellano.

*Luis.* I know; you showed me when you last were here  
The portrait of your wife that was to be,  
And I congratulated you.

*Juan.* Well now  
Still more congratulate me—as much more  
As she is fairer than the miniature  
We both enamoured of. At the first glance  
I knew myself no more myself, but hers,  
Another (and how much a happier!) man.  
*Luis.* Had I the thousand tongues, and those of brass,  
That Homer wished for, they should utter all  
Congratulation. Witty too, I hear,  
As beautiful?

*Juan.* Yourself shall judge of all,  
For even now my lady comes; awhile  
To walk the Flora of your shores, and then  
Over your seas float Venus-like away.

*Luis.* Not *that*, till she have graced our gardens long,  
If once we get her here. But is she here?

*Juan.* Close by—she and her father, who would needs  
See her aboard; and I push'd on before  
To apprise you of our numbers—so much more  
Than when I first proposed to be your guest,  
That I entreat you——

*Luis.* What?

*Juan.* —to let us go,  
And find our inn at once—not over-load  
Your house.

*Luis.* Don Juan, you do me an affront—

What if all Naples came along with you?—

My heart—yes, and my house—should welcome them.

*Juan.* I know. But yet——

*Luis.* But yet, no more “but yet”——

Come to my house, or else my heart shall close

Its doors upon you.

*Juan.* Nay, I dare not peril

A friendship——

*Luis.* Why, were't not a great affront

To such a friendship—when you learn besides,

I have but held this government till now

Only to do you such a courtesy.

*Juan.* But how is this?

*Luis.* Sickness and age on-coming,

I had determined to retire on what

Estate I had—no need of other wealth—

Beside, Alvaro's death—my only son——

*Juan.* Nay, you have so felicitated me,

I needs must *you*, Don Luis, whose last letter

Told of a gleam of hope in that dark quarter.

*Luis.* A sickly gleam—you know the ship he sail'd in

Was by another vessel, just escaped

The selfsame storm, seen to go down—it seem'd

With all her souls on board.

*Juan.* But how assured

'Twas your son's ship——?

*Luis.* Alas, so many friends

Were on the watch for him at Barcelona,

Whither his ship was bound, but never came—

Beside the very messenger that brought

The gleam of hope, premised the tragedy—

A little piece of wreck,

That floated to the coast of Spain, and thence

Sent to my hands, with these words scratched upon 't—

“Escaped alive, Alvaro.”

*Juan.* When was this?

*Luis.* Oh, months ago, and since no tidings heard,

In spite of all inquiry. But we will hope.

Meanwhile, Serafina—when will she be here?

*Juan.* She must be close to Naples now.

*Luis.* Go then,

Tell her from me—

I go not forth to bid her welcome, only

That I may make that welcome sure at home.

*Juan.* I'll tell her so. But——

*Luis.* What! another "But"?

No more of that. Away with you.—*Porcia!* [*Exit Juan.*]

*Enter Porcia.*

Daughter, you know (I have repeated it  
A thousand times, I think) the obligation  
I owe Don Juan Roca.

*Porcia.* Sir, indeed  
I've often heard you talk of him.

*Luis.* Then listen.  
He and his wife are coming here to-day—  
Directly.

*Por.* Serafina!

*Luis.* Yes.  
To be our guests, till they set sail for Spain;  
I trust long first——

*Por.* And I. How glad I am!

*Luis.* You! what should make you glad?

*Por.* That Serafina,  
So long my playmate, shall be now my guest.

*Luis.* Ay! I forgot—that's well, too—  
Let us be rivals in their entertainment.  
See that the servants, *Porcia*, dress their rooms  
As speedily and handsomely as may be.

*Por.* What haste can do (which brings its own excuse)  
I'll do—'tis long a proverb hereabout  
That you are Entertainer-general,  
Rather than Governor, of Naples.

*Luis.* Ay,  
I like to honour all who come this way.

*Enter Leonelo.*

*Leonelo.* Peace to this house!—and not only that, but a story  
beside.—A company of soldiers coming to a certain village,  
a fellow of the place calls out for *two* to be billeted on him.  
"What!" says a neighbour, "you want a double share of  
what everyone else tries to shirk altogether?" "Yes," says  
he, "for the more nuisance they are while they stay, the more  
glad one is of their going." In illustration of which, and also  
of my master's orders, I crave your lordship's hand, and your  
lordship's foot, to kiss.

*Luis.* Welcome, good Leonelo. I was afraid I had overlooked you in receiving your master.

*Por.* And how does marriage agree with you, Leonelo?

*Leon.* One gentleman asked another to dine: but such an ill-ordered dinner that the capon was cold, and the wine hot. Finding which, the guest dips a leg of the capon into the wine. And when his host asks him what he's about—"Only making the wine heat the capon, and the capon cool the wine," says he. Now just this happened in my marriage. My wife was rather too young, and I rather too old; so, as it is hoped—

*Por.* Foolery, foolery, always!—tell me how Serafina is—

*Leon.* In a coach.

*Por.* What answer is that?

*Leon.* A very sufficient one—since a coach includes happiness, pride, and (a modern author says) respectability.

*Por.* How so?

*Leon.* Why, a certain lady died lately, and for some reason or other, they got leave to carry her to the grave in a coach. Directly they got her in—the body, I mean—it began to fidget—and when they called out to the coachman—"Drive to St. Sepulchre's!"—"No!" screams she, "I won't go there yet. Drive to the Prado first; and when I have had a turn there, they may bury me where they please."

*Luis.* How can you let your tongue run on so!

*Leon.* I'll tell you. A certain man in Barcelona had five or six children: and he gave them each to eat—

[*Voices within.*] "Way there! way!"

*Por.* They are coming.

*Leon.* And in so doing, take that story out of my mouth.

*Enter Julia.*

*Julia.* Signor, your guests are just alighting.

*Luis.* Come, Porcia—

*Leon.* (No, no, stop you and listen to me about those dear children.)

*Por.* They are coming upstairs—at the door—

*Enter Don Juan leading Serafina, Don Pedro, and Flora—  
all in travelling dress.*

*Luis.* Your hand, fair Serafina, whose bright eyes  
Seem to have drawn his lustre from the sun,  
To fill my house withal;—a poor receptacle

Of such a visitor.

*Por.* Nay, 'tis for me  
To blush for that, in quality of hostess;  
Yet, though you come to shame my housekeeping,  
Thrice welcome, Serafina.

*Serafina.* How answer both,  
Being too poor in compliment for either!  
I'll not attempt it.

*Ped.* I am vexed, Don Luis,  
My son-in-law should put this burden on you.

*Luis.* Nay, vex not me by saying so.—What burden?  
The having such an honour as to be  
Your servant——?

*Leon.* Here's a dish of compliments!

*Flora.* Better than you can feed your mistress with.

[Guns heard without.

*Juan.* What guns are those?

*Enter Fabio.*

*Fabio.* The citadel, my lord,  
Makes signal of two galleys in full sail  
Coming to port.

*Luis.* More guests! the more the merrier!

*Ped.* The merrier for them, but scarce for you,  
Don Luis.

*Luis.* Nay, good fortune comes like bad,  
All of a heap. What think you, should it be,  
As I suspect it is, the Prince Orsino  
Returning; whom, in love and duty bound,  
I shall receive and welcome——

*Juan.* Once again,  
Don Luis, give me leave——

*Luis.* And once again,  
And once for all, I shall *not* give you leave.  
Prithee, no more—  
All will be easily arranged. Porcia,  
You know your guest's apartments—show her thither:  
I'll soon be back with you.

*Ped.* Permit us, sir,  
To attend you to the port, and wait upon  
His Highness.

*Luis.* I dare not refuse that trouble,

Seeing what honour in the prince's eyes  
Your company will lend me.

*Leon.* And methinks

I will go with you too.

*Juan.* What, for that purpose?

*Leon.* Yes—and because perhaps among the crowd

I shall find some to whom I may relate

That story of the children and their meat.

[*Exeunt Don Luis, Pedro, Juan, Leonelo, Fabio, etc*

*Ser.* Porcia, are they gone?

*Por.* They are.

*Ser.* Then I may weep.

*Por.* Tears, Serafina!

*Ser.* Nay, they would not stay

Longer unshed. I would not if I could

Hide them from you, Porcia. Why should I,

Who know too well the fount from which they flow?

*Por.* I only know you weep—no more than that.

*Ser.* Yet 'tis the seeing you again, again

Unlocks them—is it that you so resent

The discontinuance of our early love,

And that you *will* not understand me?

*Por.* Nay,—

What can I say?

*Ser.* Let us be *quite* alone.

*Por.* Julia, leave us.

*Ser.* Flora, go with her.

*Julia.* Come, shall we go up to the gallery,

And see the ships come in?

*Flora.* Madam, so please you.

[*Exeunt Flora and Julia.*

*Ser.* Well, are we *quite* alone?

*Por.* Yes, quite.

*Ser.* All gone,

And none to overhear us?

*Por.* None.

*Ser.* Porcia,

You knew me once when I was happy!

*Por.* Yes,

Or thought you so——

*Ser.* But now most miserable!

*Por.* How so, my Serafina?

*Ser.* You shall hear—

Yes, my Porcia, you remember it,—  
 That happy, happy time when you and I  
 Were so united that, our hearts attun'd  
 To perfect unison, one might believe  
 That but one soul within two bodies lodg'd.  
 This you remember?

*Por.* Oh, how could I forget!

*Ser.* Think it not strange that so far back I trace  
 The first beginnings of *another* love,  
 Whose last sigh having now to breathe, whose last  
 Farewell to sigh, and whose deceased hopes  
 In one last obsequy to commemorate,  
 I tell it over to you point by point  
 From first to last—by such full utterance  
 My pent up soul perchance may find relief.

*Por.* Speak, Serafina.

*Ser.* You have not forgot  
 Neither, how that close intimacy of ours  
 Brought with it of necessity some courtesies.  
 Between me and your brother, Don Alvaro—  
 Whose very name, oh wretched that I am!  
 Makes memory, like a trodden viper, turn,  
 And fix a fang in me not sharp enough  
 To slay at once, but with a lingering death  
 Infect my life——

*Por.* Nay, calm yourself.

*Ser.* We met,  
 Porcia—and from those idle meetings love  
 Sprang up between us both—for though 'tis true  
 That at the first I laugh'd at his advances,  
 And turn'd his boyish suit into disdain,  
 Yet true it also is that in my heart  
 There lurk'd a lingering feeling yet behind,  
 Which if not wholly love, at least was liking,  
 In the sweet twilight of whose unris'n sun  
 My soul as yet walk'd hesitatingly.  
 For, my Porcia, there is not a woman,  
 Say what she will, and virtuous as you please,  
 Who, being lov'd, resents it: and could he  
 Who most his mistress's disfavour mourns  
 Look deeply down enough into her heart,  
 He'd see, however high she carries it,  
 Some grateful recognition lurking there



Under the muffle of affected scorn.  
 You know how I repell'd your brother's suit:  
 How ever when he wrote to me I tore  
 His letters—would not listen when he spoke—  
 And when, relying on my love for you,  
 Through you he tried to whisper his for me,  
 I quarrell'd with yourself—quarrell'd the more  
 The more you spoke for him. He wept—I laugh'd;  
 Knelt in my path—I turn'd another way;  
 Though who had seen deep down into my heart,  
 Had also seen love struggling hard with pride.  
 Enough—at last one evening as I sat  
 Beside a window looking on the sea,  
 Wrapt in the gathering night he stole unseen  
 Beside me. After whispering all those vows  
 Of love which lovers use, and I pass by,  
 He press'd me to be his. Touch'd by the hour,  
 The mask of scorn fell from my heart, and Love  
 Reveal'd himself, and from that very time  
 Grew unconceal'd between us—yet, Porcia,  
 Upon mine honour (for I tell thee *all*),  
 Always in honour bounded. At that time  
 In an ill hour my father plann'd a marriage  
 Between me and Don Juan—yours, you know,  
 Came here to Naples, whence he sent your brother,  
 I know not on what business, into Spain;  
 And we agreed, I mean Alvaro and I,  
 Rather than vex two fathers at one time  
 By any declaration of our vows,  
 'Twere best to keep them secret—at the least,  
 Till his return from Spain. Ah, Porcia,  
 When yet did love not thrive by secrecy?  
 We parted—he relying on my promise,  
 I on his quick return. Oh, mad are those  
 Who, knowing that a storm is up, will yet  
 Put out to sea. Alvaro went—my father  
 Urged on this marriage with my cousin. Oh——!

*Por.* You are ill, Serafina!

*Ser.* Nothing—nothing—  
 I reason'd—wept—implor'd—excus'd—delay'd—  
 In vain—O mercy, Heaven!

*Por.* Tell me no more:  
 It is too much for you.

*Ser.*

Then suddenly

We heard that he was dead—your brother—drown'd—

They married me—and now perhaps he lives.

They say—Porcia, can it be?—I know not

Whether to hope or dread if that be true:—

And every wind that blows your father hope

Makes my blood cold; I know that I shall meet him.

Here or upon the seas—dead or alive—

Methinks I see him now!—Help! help!

[*Suons.*]*Por.*

Serafina!—

She has fainted!—Julia! Flora!—

*Enter Alvaro.**Alvaro.*

My Porcia!

*Por. Alvaro!*[*They embrace.*]*Alv.* I have outrun the shower of compliment

On my escapes—which you shall hear anon—

To catch you to my heart.

*Por.*

Oh joy and terror!

Look there——!

*Alv.*

Serafina!

And sleeping too!

*Por.*

Oh, swooning! see to her

Till I get help.

[*Exit.*]*Ser. [In her swoon.]* Mercy, mercy!

Alvaro, slay me not!—I am not guilty!—

Indeed I am not——!

*Alv.* She dreams—and dreams of me—but very strangely—

Serafina——!

*Ser. [Waking.]* Dead!—or return'd alive to curse and slay me!—

But I am innocent!—I could not help—

They told me you were dead—and are you not?—

And I must marry him——

*Alv.*

Must marry?—whom?—

Why, you are dreaming still—

Awake!—'tis your Alvaro——

[*Offers to embrace her.*]*Ser.*

No, no, no—

I dare not——

*Alv.*

Dare not!

*Enter Porcia, Flora, Julia.**Porcia.* Quick, quick!*Flora.* My lady!

*Julia.* My lord alive again!

*Alv.* Porcia, come hither—I am not alive,  
Till I have heard the truth—nay, if 't be true  
That she has hinted and my heart forebodes,  
I shall be worse than dead——

*[Retires with Porcia to back of stage.]*

*Enter Juan and Pedro.*

*Juan.* What is the matter?—

My Serafina!

*Pedro.* We have hurried back,  
Told of your sudden seizure—What is it?

*Ser.* The very heart within me turn'd to ice.

*Juan.* But you are better now——?

*Ser.* Yes—better—pray,

Be not uneasy for me.

*Alv.* *[To Porcia in the rear.]* This is true then!

*Por.* Nay, nay, be not so desperate, Alvaro,  
Hearing but half the story—no fault of hers—  
I'll tell you all anon. Come, Serafina,  
I'll see you to your chamber.

*Pedro.* She will be better soon——

*Juan.* Lean upon me, my love—so—so.

*Alv.* Oh, fury!

*Ser.* Oh, would to heaven these steps should be my last,  
Leading not to my chamber, but my grave!

*Por.* *[To Alvaro.]* Wait here—compose yourself—I shall be back  
Directly. *[Exeunt Porcia, Serafina, and Juan.]*

*Alv.* She is married—broke her troth—  
And I escape from death and slavery  
To find her—but the prince!—Oh weariness!

*Enter the Prince Orsino, Celio, Don Luis, and Train.*

*Prince.* Each day, Don Luis, I become your debtor  
For some new courtesy.

*Luis.* My lord, 'tis I  
Who by such small instalments of my duty  
Strive to pay back in part the many favours  
You shower upon your servant. And this last,  
Of bringing back Alvaro to my arms,  
Not all my life, nor life itself, could pay.

*Prince.* Small thanks to me, Don Luis; but indeed

The strangest chance—two chances—two escapes—  
 First from the sinking ship upon a spar,  
 Then from the Algerine who pick'd him up,  
 Carried him captive off—  
 He first adroitly through their fingers slipping  
 That little harbinger of hope to you,  
 And then, at last, himself escaping back  
 To Barcelona, where you know I was—  
 If glad to welcome, house, and entertain  
 Any distressed Italian, how much more,  
 Both for his own sake and for yours, your son,  
 So making him, I trust, a friend for life.

*Alv.* Rather a humble follower, my lord.

*Luis.* I have no words to thank you—we shall hear  
 The whole tale from Alvaro by and by—  
 To make us merry—once so sad to him.  
 Meanwhile, Alvaro, thou hast seen thy sister?

*Alv.* Yes, sir—

*Luis.* Oh what a joy 'tis to see thee!

*Prince.* A day of general joy.

*Alv.* [*Aside.*] Indeed——!

*Prince.* Especially

To her, Alvaro——

*Alv.* Sir?

*Prince.* I mean your sister.

*Alv.* Yes, my lord—no—I am not sure, my lord—  
 A friend of hers is suddenly so ill,  
 My sister is uneasy——

*Luis.* Scrafina!

Indeed!—I know your Highness will forgive  
 My seeing to her straight.

[*Exit.*

*Alv.* And I, my lord,  
 Would fain see some old faces once again  
 As soon as may be.

*Prince.* Nay, no more excuse—  
 Follow your pleasure.

*Alv.* [*Aside.*] 'Tis no friend I seek,  
 But my one deadliest enemy—myself.

[*Exit.*

*Prince.* Celio, I think we have well-nigh exhausted  
 The world of compliment, and wasted it:  
 For I begin to doubt that word and deed  
 Are wasted all in vain.

*Celio.* How so, my lord?

*Prince.* Why, if I never am to see Porcia

Whom I have come so far and fast to see——

*Cel.* Never, my lord! her father's guest is ill,

And she for a few minutes——

*Prince.* Minutes, Celio!

Knowest thou not minutes are years to lovers?

*Cel.* I know that lovers are strange animals.

*Prince.* Ah, you have never loved.

*Cel.* No, good my lord,

I'm but a looker-on; or in the market

Just give and take the current coin of love——

Love her that loves me; and, if she forget,

Forget her too.

*Prince.* Ah, then I cannot wonder

You wonder so at my impatience;

For he that cannot love, can be no judge

Of him that does.

*Cel.* How so?

*Prince.* I'll tell thee, Celio.

He who far off beholds another dancing,

Even one who dances best, and all the time

Hears not the music that he dances to,

Thinks him a madman, apprehending not

The law that rules his else eccentric action.

So he that's in himself insensible

Of love's sweet influence, misjudges him

Who moves according to love's melody:

And knowing not that all these sighs and tears,

Ejaculations, and impatiences,

Are necessary changes of a measure,

Which the divine musician plays, may call

The lover crazy; which he would not do

Did he within his own heart hear the tune

Play'd by the great musician of the world.

*Cel.* Well, I might answer, that, far off or near

Hearing or not the melody you tell of,

The man is mad who dances to it. But

Here is your music.

*Enter Porcia.*

*Porcia.* I left my brother here but now.

*Prince.* But now,

Sweet Porcia, you see he is not here——

By that so seeming earnest search for him  
 Scarce recognising me, if you would hint  
 At any seeming slight of mine toward you,  
 I plead not guilty——

*Por.* You mistake, my lord—  
 Did I believe my recognition  
 Of any moment to your Excellency,  
 I might perhaps evince it in complaint,  
 But not in slight.

*Prince.* Complaint——!

*Por.* Yes, sir—complaint

*Prince.* Complaint of what? I knowing, Porcia,  
 And you too knowing well, the constant love  
 That I have borne you since the happy day  
 When first we met at Naples——

*Por.* No, my lord—  
 You mean my love to you, not yours to me—  
 Unwearied through your long forgetful absence.

*Prince.* How easily, Porcia, would my love  
 Prove to you its unchanged integrity,  
 Were it not that our friends——

*Por.* Your friends indeed,  
 Who stop a lame apology at the outset.

*Enter Serafina.*

*Serafina.* I cannot rest, Porcia, and am come  
 To seek it in your arms—but who is this?

*Por.* The Prince Orsino.

*Ser.* Pardon me, my lord—  
 I knew you not—coming so hurriedly,  
 And in much perturbation.

*Prince.* Nay, lady,  
 I owe you thanks for an embarrassment  
 Which hides my own.

*Ser.* Let it excuse beside  
 What other courtesies I owe your Highness,  
 But scarce have words to pay. Heaven guard your Highness—  
 Suffer me to retire. [Exit

*Por.* I needs must after her, my lord. But tell me,  
 When shall I hear your vindication?—  
 To-night?

*Prince.* Aye, my Porcia, if you will.

*Por.* Till night farewell, then. [Exit.

*Prince.* Farewell.—*Celio,*

Didst ever see so fair an apparition,  
As her who came and went so suddenly?

*Cel.* Indeed, so sweetly mannered when surprised,  
She must be exquisite in her composure.

*Prince.* Who is she?

*Cel.* Nay, my lord, just come with you,  
I know as little—

What! a new tune to dance to——?

*Prince.* In good time,  
Here comes Alvaro.

*Enter Alvaro.*

*Alvaro.* How restless is the sickness of the soul!  
I scarce had got me from this fatal place,  
And back again——

*Prince.* Alvaro!

*Alv.* My lord——

*Prince.* Who is the lady that was here anon?

*Alv.* Lady, my lord—what lady——?

*Prince.* She that went  
A moment hence—I mean your sister's guest.

*Alv.* (This drop was wanting!)  
My lord, the daughter of a nobleman  
Of very ancient blood—  
Don Pedro Castellano.

*Prince.* And her name?

*Alv.* Serafina.

*Prince.* And a most seraphic lady!

*Alv.* You never saw her, sir, before?

*Prince.* No, surely.

*Alv.* [*Aside.*] Would I had never done so!

*Prince.* And in the hasty glimpse I had,  
I guess her mistress of as fair a mind  
As face.

*Alv.* Yes, sir——

*Prince.* She lives in Naples, eh?

*Alv.* No—on her way

To Spain, I think——

*Prince.* Indeed!—To Spain. Why that?

*Alv.* (How much more will he ask?)

My lord, her husband——

*Prince.* She is married then——?

*Alv.* Torture!

*Prince.* And who so blest to call her his,  
Alvaro?

*Alv.* Sir, Don Juan Roca, her cousin.

*Prince.* Roca? Don Juan Roca? Do I know him?

*Alv.* I think you must; he came, sir, with my father  
To wait upon your Grace.

*Prince.* Don Juan Roca!

No; I do not remember him—should not  
Know him again.

*Enter Don Luis.*

*Luis.* My lord, if my old love  
And service for your Highness may deserve  
A favour at your hands——

*Prince.* They only wait  
Until your tongue has named it.

*Luis.* This it is then—  
The captain of the galleys, good my lord,  
In which your Highness came,  
Tells me that, having landed you, he lies  
Under strict orders to return again  
Within an hour.

*Prince.* 'Tis true.

*Luis.* Now, good my lord,  
The ships, when they go back, must carry with them  
Some friends who, long time look'd for, just are come,  
And whom I fain——

*Prince.* Nay, utter not a wish  
I know I must unwillingly deny.

*Alv.* Confusion on confusion!

*Prince.* I have pledg'd  
My word to Don Garcia of Toledo,  
The galleys should not pass an hour at Naples.  
I feel for you,—and for myself, alas!  
So sweet a freight they carry with them. But  
I dare not—and what folly to adore  
A Beauty lost to me before I found it!

[*Exeunt Prince and Celia.*]

*Luis.* And those I so had long'd for, to avenge  
Their long estrangement by as long a welcome,  
Snatched from me almost ere we'd shaken hands!—  
Is not this ill, Alvaro——?



*Alv.* Ill indeed.

*Luis.* And, as they needs must go, my hospitality,  
Foil'd in its spring, must turn to wound myself  
By speeding their departure.

[*Going.*

*Alv.* Sir, a moment.  
Although his highness would not, or could not,  
Grant you the boon your services deserv'd,  
Let not that, I beseech you, indispose you  
From granting one to me.

*Luis.* What is 't, Alvaro?  
'Twere strange could I refuse you anything.

*Alv.* You sent me, sir, on state affairs to Spain,  
But being wrecked and captur'd, as you know,  
All went undone.

Another opportunity now offers;  
The ships are ready, let me go and do  
That which perforce I left undone before.

*Luis.* What else could'st thou have asked,  
In all the category of my means,  
Which I, methinks, had grudg'd thee! No, Alvaro,  
The treacherous sea must not again be trusted  
With the dear promise of my only son.

*Alv.* Nay, for that very reason, I entreat you  
To let me go, sir. Let it not be thought  
The blood that I inherited of you  
Quail'd at a common danger.

*Luis.* I admire  
Your resolution, but you must not go,  
At least not now.  
Beside, the business you were sent upon  
Is done by other hands, or let go by  
For ever.

*Alv.* Nay, sir——

*Luis.* Nay, Alvaro.

[*Exit.*

*Alv.* He is resolved. And Serafina,  
To whose divinity I offered up  
My heart of hearts, a purer sacrifice  
Than ever yet on pagan altar blaz'd,  
Has play'd me false, is married to another,  
And now will fly away on winds and seas,  
As fleeting as herself.  
Then what remains but that I die? My death  
The necessary shadow of that marriage!

Comfort!—what boots it looking after that  
 Which never can be found? The worst is come,  
 Which 'twere a blind and childish waste of hope  
 To front with any visage but despair.  
 Ev'n that one single solace, were there one,  
 Of ringing my despair into her ears,  
 Fails me. Time presses; the accursed breeze  
 Blows foully fair. The vessel flaps her sails  
 That is to bear her from me. Look, she comes—  
 And from before her dawning beauty all  
 I had to say fades from my swimming brain,  
 And chokes upon my tongue.

*Enter Serafina, dressed as at first, and Porcia.*

*Porcia.* And must we part so quickly?—

*Serafina.* When does happiness  
 Last longer?

*Alv.* Never!—who best can answer that?

I standing by, why ask it of another?

At least when speaking of such happiness

As, perjur'd woman, thy false presence brings!

*Ser.* Alvaro, for Heaven's sake spare me the pang  
 Of these unjust reproaches.

*Alv.* What! unjust!

*Ser.* Why, is it not unjust, condemning one  
 Without defence?

*Alv.* Without defence indeed!

*Ser.* Not that I have not a most just defence,  
 But that you will not listen.

*Alv.* Serafina,

I listen'd; but what wholly satisfies

The criminal may ill suffice the judge;

And in love's court especially, a word

Has quite a different meaning to the soul

Of speaker and of hearer. Yet once more,

Speak.

*Ser.* To what purpose? I can but repeat  
 What I have told your sister, and she you,—  
 What on the sudden waking from my swoon,  
 I, who had thought you dead so long, Alvaro,  
 Spoke, in my terror, suddenly seeing you  
 Alive, before me.

*Alv.* I were better, then,

Dead than alive?

*Ser.* I know not—were you dead  
I might in honour weep for you, Alvaro;  
Living, I must not.

*Alv.* Nay then, whether you  
Forswear me living or lament me dead,  
Now you must hear me; if you strike the wound,  
Is it not just that you should hear the cry?

*Ser.* I must not.

*Alv.* But I say you must.

*Ser.* Porcia,  
Will you not help me when my life and honour  
Are thus at stake?

*Alv.* Porcia's duty lies  
In keeping watch that no one interrupt us.

*Porcia.* Between the two confus'd, I yield at last  
To him, both as my brother, Serafina,  
And for his love to you. Compose yourself;  
I shall be close at hand, no harm can happen.  
And let him weep at least who has lost all.

[Exit

*Ser.* If I am forc'd to hear you then, Alvaro,  
You shall hear me too, once more, once for all,  
Freely confessing that I loved you once;  
Aye, long and truly loved you. When all hope  
Of being yours with your reported death  
Had died, then, yielding to my father's wish,  
I wed another, and am—what I am.  
So help me Heaven, Alvaro, this is all!

*Alv.* How can I answer if you weep?

*Ser.* No, no,  
I do not weep, or, if I do, 'tis but  
My eyes,—no more, no deeper.

*Alv.* Is 't possible you can so readily  
Turn warm compassion into cold disdain!  
And are your better pulses so controll'd  
By a cold heart, that, to enhance the triumph  
Over the wretched victim of your eyes,  
You make the fount of tears to stop or flow  
Just as you please? If so, teach me the trick,  
As the last courtesy you will vouchsafe me.

*Ser.* Alvaro, when I think of what I was,  
My tears will forth; but when of what I am,  
My honour bids them cease,

*Alv.* You *do* feel then——

*Ser.* Nay, I'll deny it not.

*Alv.* That, being another's——

*Ser.* Nay, no argument——

*Alv.* These tears——

*Ser.* What tears?

*Alv.* Are the relenting rain

On which the Iris of my hope may ride;

Or a sweet dew——

*Ser.* Alvaro——

*Alv.* That foretells

That better day when in these arms again——

*Ser.* Those arms! Alvaro, when that day shall come

May Heaven's thunder strike me dead at once!

[*Cannon within.*]

Mercy, what's that?

*Enter Porcia.*

*Por.* A sign<sup>a</sup> from the ship,

'Tis time: your father and Don Juan now

Are coming for you.

*Alv.* O Heavens!

*Por.* Compose yourself,

And you, Alvaro—— [Motions him back.]

*Enter Don Juan, Luis, Pedro, Leonelo, etc.*

*Luis.* Lady, believe how sadly I am come,

To do you this last office.

*Juan.* Trembling still?—

But come, perhaps the sea-breeze, in requital

Of bearing us away from those we love,

May yet revive you.

*Luis.* Well, if it must be so,

Lady, your hand. Porcia, come with us.

[*Exeunt all but Alvaro.*]

[*Curtain*]

## ACT II

### SCENE I

*A room in Don Juan's house at Barcelona : he is discovered painting Serafina. It gradually grows dusk*

*Juan.* Are you not wearied sitting?

*Serafina.* Surely not

Till you be wearied painting.

*Juan.* Oh, so much

As I have wish'd to have that divine face

Painted, and by myself, I now begin

To wish I had not wish'd it.

*Ser.* But why so?

*Juan.* Because I must be worsted in the trial

I have brought on myself.

*Ser.* You to despair,

Who never are outdone but by yourself!

*Juan.* Even so.

*Ser.* But *why* so?

*Juan.* Shall I tell you why?

Painters, you know (just turn your head a little),

Are nature's apes, whose uglier semblances,

Made up of disproportion and excess,

Like apes, they easily can imitate:

But whose more gracious aspect, the result

Of subtlest symmetries, they only outrage,

Turning true beauty into caricature.

The perfecter her beauty, the more complex

And hard to follow; but her perfection

Impossible.

*Ser.* That I dare say is true,

But surely not in point with me, whose face

Is surely far from perfect.

*Juan.* Far indeed

From what is perfect call'd, but far beyond,

Not short of it; so that indeed my reason

Was none at all.

Ser. Well now then the true reason  
Of your disgust.

Juan. Yet scarcely my disgust,  
When you continue still the cause of it.  
Well then, to take the matter up again—  
The object of this act (pray, look at me,  
And do not laugh, Serafina), is to seize  
Those subtlest symmetries that, as I said,  
Are subtlest in the loveliest; and though  
It has been half the study of my life  
To recognise and represent true beauty,  
I had not dreamt of such excess of it  
As yours; nor can I, when before my eyes,  
Take the clear image in my trembling soul;  
And therefore if that face of yours exceed  
Imagination, and imagination  
(As it must do) the pencil; then my picture  
Can be but the poor shadow of a shade.  
Besides——

Ser. Can there be anything besides?

Juan. 'Tis said that fire and light, and air and snow,  
Cannot be painted; how much less a face  
Where they are so distinct, yet so compounded,  
As needs must drive the artist to despair!  
I'll give it up.—[*Throws away his brushes, etc* ]—The light  
begins to fail too.  
And, Serafina, pray remember this,  
If, tempted ever by your loveliness,  
And fresh presumption that forgets defeat,  
I'd have you sit again, allow me not—  
It does but vex me.

Ser. Nay, if it do that  
I will not, Juan, or let me die for it,—  
Come, there's an oath upon't.

Juan. A proper curse  
On that rebellious face.

*Enter Leonelo.*

Leonelo. And here comes in a story:—  
A man got suddenly deaf, and seeing the people about him  
moving their lips, quoth he, "What the devil makes you all

dumb?" never thinking for a moment the fault might be in himself. So it is with you, who lay the blame on a face that all the world is praising, and not on your own want of skill to paint it.

*Juan.* Not a very apt illustration, Leonelo, as you would admit if you heard what I was saying before you came in. But, whosoever the fault, I am the sufferer. I will no more of it, however. Come, I will abroad.

*Ser.* Whither, my lord?

*Juan.* Down to the pier, with the sea and the fresh air, to dispel my vexation.

*Ser.* By quitting me?

*Juan.* I might indeed say so, since the sight of you is the perpetual trophy of my defeat. But what if I leave you in order to return with a double zest?

*Ser.* Nay, nay, with no such pretty speeches hope to delude me; I know what it is. The carnival with its fair masks.

*Juan.* A mask abroad when I have that face at home!

*Ser.* Nay, nay, I know you.

*Juan.* Better than I do myself?

*Ser.* What wife does not?

*Leon.* Just so. A German and the priest of his village coming to high words one day, because the man blew his swine's horn under the priest's window, the priest calls out in a rage, "I'll denounce your horns to the parish, I will!" Which the man's wife overhearing in the scullery, she cries out, "Hallo, neighbour, here is the priest revealing my confession!"

*Ser.* What impertinence, Leonelo!

*Leon.* Very well then, listen to this; a certain man in Barcelona had five or six children, and one day——

*Juan.* Peace, foolish fellow.

*Leon.* Those poor children will never get the meat well into their mouths.

*Juan.* Farewell, my love, awhile. [*Exeunt Juan and Leonelo.*]

*Ser.* Farewell, my lord.

Thou little wicked Cupid,  
I am amused to find how by degrees  
The wound your arrows in my bosom made,  
And made to run so fast with tears, is healing.  
Yea, how those very arrows and the bow  
That did such mischief, being snapt asunder—  
Thyself art tamed to a good household child.

*Enter Flora, out of breath.*

*Flora.* O madam!

*Ser.* Well, Flora, what now?

*Flora.* O madam, there is a man downstairs!

*Ser.* Well?

*Flora.* Dressed sailor-like.

*Ser.* Well?

*Flora.* He will not go away unless I give this letter into your hands.

*Ser.* Into my hands? from whom?

*Flora.* From the lady Porcia he says, madam.

*Ser.* From Porcia, well, and what frightens you?

*Flora.* Nothing, madam, and yet——

*Ser.* And yet there is something.

*Flora.* O, my lady, if this should be Don Alvaro!

*Ser.* Don Alvaro! what makes you think that?

*Flora.* I am sure it is he.

*Ser.* But did you tell him you knew him?

*Flora.* I could not help, madam, in my surprise.

*Ser.* And what said he then?

*Flora.* That I must tell you he was here.

*Ser.* Alvaro!—

Flora, go back, tell him you dared not tell me,  
Fearful of my rebuke, and say beside,  
As of your own advice, that it is fit,  
Both for himself and me,  
That he depart immediately.

*Flora.* Yes, madam.

*As she is going, enter Alvaro, as a sailor.*

*Alv.* No need. Seeing Don Juan leave his house,  
I have made bold to enter, and have heard  
What Flora need not to repeat.

*Ser.* Nay, sir,  
Rather it seems as if you had not heard;  
Seeing the most emphatic errand was  
To bid you hence.

*Alv.* So might it seem perhaps,  
Inexorable beauty: but you know  
How one delinquency another breeds;  
And having come so far, and thus disguised,



Only to worship at your shrine, Serafina,  
 (I dare not talk of love) I do beseech you  
 Do not so frown at my temerity,  
 As to reject the homage that it brings.

*Ser.* Don Alvaro,  
 If thus far I have listen'd, think it not  
 Warrant of further importunity.  
 I could not help it—'tis with dread and terror  
 That I have heard thus much; now I beseech you,  
 Since you profess you came to honour me,  
 Show that you did so truly by an act  
 That shall become your honour well as mine.

*Alv.* Speak, Serafina.

*Ser.* Leave me so at once,  
 And without further parley,  
 That I may be assured *you* are assured  
 That lapse of time, my duty as a wife,  
 My husband's love for me, and mine for him,  
 My station and my name, all have so changed me,  
 That winds and waves might sooner overturn  
 Not the oak only,  
 But the eternal rock on which it grows,  
 Than you my heart, though sea and sky themselves  
 Join'd in the tempest of your sighs and tears.

*Alv.* But what if I remember other times  
 When Serafina was no stubborn oak,  
 Resisting wind and wave, but a fair flower  
 That open'd to the sun of early love,  
 And follow'd him along the golden day:  
 No barren heartless rock,  
 But a fair temple in whose sanctuary  
 Love was the idol, daily and nightly fed  
 With sacrifice of one whole human heart.

*Ser.* I do not say 'twas not so;  
 But, sir, to carry back the metaphor  
 Your ingenuity has turn'd against me,  
 That tender flower, transplanted it may be  
 To other skies and soil, might in good time  
 Strike down such roots and strengthen such a stem  
 As were not to be shook: the temple, too,  
 Though seeming slight to look on, being yet  
 Of nature's fundamental marble built,  
 When once that foolish idol was dethroned,

And the true God set up into his place,  
Might stand unscathed in sanctity and worship,  
For ages and for ages.

*Alv.* Serafina,  
Why talk to me of ages, when the account  
Of my misfortune and your cruelty  
Measures itself by hours, and not by years!  
It was but yesterday you loved me, yes,  
Loved me, and (let the metaphor run on)  
I never will believe it ever was,  
Or is, or ever can be possible  
That the fair flower so soon forgot the sun  
To which so long she owed and turn'd her beauty,  
To love the baser mould in which she grew:  
Or that the temple could so soon renounce  
Her old god, true god too while he was there,  
For any cold and sober deity  
Which you may venerate, but cannot love.  
Newly set up.

*Ser.* I must leave metaphor,  
And take to sober sense; nor is it right,  
Alvaro, that you strive  
To choke the virtuous present with the past,  
Which, when it was the past, was virtuous too,  
But would be guilty if reiterate.  
Nor is it right, nor courteous, certainly,  
Doubting what I declare of my own heart;  
Nay, you who do yourself affirm, Alvaro,  
How well I loved you when such love was lawful,  
Are bound to credit me when I declare  
That love is now another's.

*Alv.* Serafina——

*Juan.* [*Speaking within.*] Light, light, there!

*Enter Flora hurriedly.*

*Flora.* Madam, my lord, my lord.

*Alv.* Confusion!

*Ser.* O ye heavens!

*Flora.* The old lover's story,  
Brother or husband sure to interrupt.

*Juan.* [*Within.*] A light there, Flora! Serafina! night  
Set in, and not a lamp lit in the house?

*Alv.* He comes.

Ser. And I am lost!

Flora. Quick, Don Alvaro,  
Into this closet, till my lord be gone  
Into his chamber; in, in, in!

Alv. My fears  
Are all for you, not for myself. *[Hides in the closet.]*

Flora. In, in!

Juan. *[Entering.]* How is it there's no light?

Ser. She had forgot—  
But here it comes.

*Enter Flora with lights.*

'Twas kind of you, my lord,  
So quickly back again—  
Sooner than I expected.

Juan. Yes, a friend  
Caught hold of me just as I reach'd the pier,  
And told me to get home again.

Ser. *[Aside.]* My heart!

Juan. And wherefore do you think?

Ser. Nay, I know not.

Juan. To tell you of a festival, Serafina,  
Preparing in your honour.

Ser. *[Aside.]* I breathe again.

Juan. The story's this. It is the carnival,  
You know, and, by a very ancient usage,  
To-morrow all the folk of Barcelona,  
Highest as well as lowest, men and women,  
Go abroad mask'd to dance and see the shows.  
And you being newly come, they have devised  
A dance and banquet for you, to be held  
In Don Diego's palace, looking forth  
So pleasantly (do you remember it?)  
Upon the sea. And therefore for their sakes,  
And mine, my Serafina, you must for once  
Eclipse that fair face with the ugly mask;  
I'll find you fitting dress,—what say you?

Ser. Nay,  
What should I say but that your will is mine,  
In this as evermore?  
And now you speak of dress, there are ev'n now  
Some patterns brought me in the nick of time  
To choose from, in my chamber; prithee come,

And help me judge.

*Juan.* I would that not your robe  
Only, but all the ground on which you walk  
Were laced with diamond.

*Ser.* What, not done yet  
With compliment? Come—come, [She takes a light.

*Juan.* But wherefore this?

*Ser.* My duty is to wait upon you.

*Juan.* No.

Take the lamp, Flora.

*Ser.* Flora waits on me,

And I on you.

*Juan.* What humour's this?

But be it as you will. [Exeunt *Juan and Serafina.*

*Flora.* [Letting out *Alvaro.*] Now is the time, Signor *Alvaro*! hist!  
The coast is clear, but silently and swiftly—  
Follow—but, hush! stop! wait!

*Alv.* 'What now?

*Flora.* A moment'

Back, back, 'tis *Leonelo*.

*Alv.* Put out the light, I can slip past him.

*Flora.* [Falls putting out light.] No sooner said than done.  
O Lord, Lord, Lord!

*Enter Leonelo.*

*Leon.* What is the matter?

*Flora.* The matter is, I have fallen.

*Leon.* Into temptation?

*Flora.* It is well, sir, if I have not broken my leg; here, sir, cease  
your gibing, and get this lamp lighted directly.

*Leon.* [Stumbling over *Alvaro.*] Hallo!

*Flora.* What now?

*Leon.* I've fallen now, and on your temptation I think, for it  
has got a beard.

*Alv.* [Groping his way.] The fool! but I can find the door. [Exit.

*Leon.* There goes someone!

*Flora.* The man's mad!

*Leon.* Am I! Hallo! hallo, there!

*Enter Juan with light.*

*Juan.* What is the matter?

*Flora.* Nothing, nothing, my lord.

*Leon.* Nothing? I say it is something, a great——

*Flora.* My lord, going to shut the door, I stumbled, fell, and put out the light, that's all.

*Leon.* And I stumbled too.

*Juan.* Well?

*Leon.* Over a man.

*Juan.* In this chamber?

*Leon.* Yes, and——

*Flora.* Nonsense! my lord, he stumbled against *me*, as we both floundered in the dark.

*Leon.* You! What have you done with your beard then?

*Juan.* Are you mad? or is this some foolery?

*Leon.* My lord, I swear I stumbled over a fellow here.

*Juan.* [*Aside.*] And she so anxious to light me to her chamber! what is all this? Take the lamp, Leonelo. Though partly I think you have been dreaming, I will search the house; come with me. I will draw the sting of suspicion at once, come what come may. [*Draws sword and exit.*]

*Flora.* [*To Leon.*] All of your work. A murrain on your head. Making this pother.

*Leon.* Minx! what is said, is said.

[*Exeunt severally.*]

## SCENE II

*The garden of Don Luis' palace at Naples; a window with a balcony on one side, or in front—night*

*Enter the Prince and Celio muffled up.*

*Celio.* Still sighing? pardon me, your Highness, but This melancholy is a riddle to me.

*Prince.* Ah, Celio, so strange a thing is love,  
The sighs you think are melancholy sighs,  
Yet are not so; I have indeed drunk poison,  
But love the taste of it.

*Cel.* I used to think  
'Twas all of being away from your Porcia;  
But now when better starr'd, her brother absent,  
Her father unsuspecting, at her bidding  
Night after night you come beneath her lattice,  
And yet——

*Prince.* If Porcia be not the cause  
Of my complaint she cannot be the cure:

Yet (such is love's pathology) she serves  
To soothe the wound another made.

*Cel.* Who then was she, my lord, for whose fair sake  
You cannot either love this loving lady,  
Nor leave her?

*Prince.* I would tell you, Celio,  
But you would laugh at me.

*Cel.* Tell me, however.

*Prince.* Rememberest not the lady whom we saw  
For a few minutes, like some lovely vision,  
In this same house a little while ago?—  
Not Porcia, but her dinner guest.

*Cel.* Oh, I remember; is it then to be  
The speciality of your Highness' love,  
That, whereas other men's dies off 'oy absence,  
Yours quickens—if it can be love at all  
Caught from one transitory glance.

*Prince.* Nay, Celio;

Because a cloud may cover up the sun  
At his first step into the firmament,  
Are we to say he never rose at all?  
Are we to say the lightning did not flash  
Because it did but flash, or that the fountain  
Never ran fresh because it ran so fast  
Into its briny cradle and its grave?  
My love, if 'twere but of one moment born,  
And but a moment living, yet was love;  
And love it is, now living with my life.

[*A harp heard*

*Cel.* O fine comparisons! but hark, I hear  
The widow'd turtle in the leaves away,  
Calling her faithless mate.

*Prince.* Yes, Celio, 'tis  
Porcia—if she sings to me of *love*,  
I am to approach the window; but if *jealousy*,  
I am to keep aloof. Listen!

*Porcia* [*Singing within.*]

Of all the shafts to Cupid's bow,  
The first is tipped with fire;  
All bare their bosoms to the blow,  
And call the wound desire.

[*She appears at the window*

*Prince.* Ah! I was waiting, lovely Porcia,  
Till your voice drew me by the notes of love,

Or distanc'd me by those of jealousy.

*Por.* Which needs not music, prince, to signify,  
Being love's plain, prose history.

*Prince.* Not always;

For instance, I know one,  
Who, to refute your theory, Porcia,  
Attracts men by their jealousy as much  
As she repels them by her love.

*Por.* Nay, then  
Men must be stranger beings than I thought.

*Prince.* I know not how that is, I only know  
That in love's empires, as in other empires,  
Rebellion sometimes prospers.

*Por.* That the night  
Would give us leave to argue out the point!  
Which yet I fear it will not.

*Prince.* Why?

*Por.* My father,  
Who frets about my brother's sudden absence,  
Sits up inditing letters after him;  
And therefore I have brought my harp, that while  
We talk together I may touch the strings,  
So as he, hearing me so occupied,  
May not suspect or ask for me. Besides,  
We can talk under cover of the music.

*Prince.* Not the first time that love has found himself  
Fretted, Porcia.

*Por.* Oh, the wretched jest!

But listen—

The music is for him, the words for you,  
For I have much to tell you underneath  
This mask of music.

[*Plays on the harp.*]

You know my father has been long resolv'd  
To quit this government, and to return  
To his own country place—which resolution,  
First taken on my brother's suppos'd death,  
My brother's sudden absence has revived;  
And brought to a head—so much so, that to-morrow,  
To-morrow, he has settled to depart  
To Bellaflor—I scarce can say the words—  
But let my tears—

*Prince.* 'Tis well that you should mask  
Ill news under sweet music: though, indeed,

A treason to make sweet the poison'd cup.  
*Por.* Who more than I——

*Enter Julia within, hurriedly.*

*Julia.* Madam, madam, your father  
 Is gone into the garden—I hear his steps.

*Por.* Nay then—— [*Sings.*]

Love's second is a poison'd dart,  
 And Jealousy is nam'd:  
 Which carries poison to the heart  
 Desire had first inflam'd.

*Prince.* She sings of jealousy—we must retire;  
 Hist, Celio! [*Celio and Prince retreat.*]

*Enter Luis.*

*Julia.* Who's there?

*Por.* Speak!

*Luis.* Oh, I, Porcia,  
 Who writing in my study, and much troubled  
 About your brother, was seduc'd away  
 By your harp's pleasant sound and the cool night,  
 To take a turn in the garden.

*Por.* Yes, sir, here  
 I sit, enjoying the cool air that blows  
 Up from the shore among the whispering leaves.

*Luis.* What better? but, Porcia, it grows late,  
 And chilly, I think: and though I'd have you here  
 Singing like a nightingale the whole night through,  
 It must not be. Will you come in?

[*Exit.*]

*Por.* Directly—  
 I've but a moment.

*Prince* [*Entering.*] And you shall not need  
 Repeat the love call, for I heard——

*Por.* [*Playing as she speaks.*] Nay, listen,  
 And that attentively. To-morrow, then,  
 We go to Bellaflor (you know the place)—  
 There on the hill-top, hid among the trees,  
 Is an old castle; ours, but scarcely us'd,  
 And kept by an old man who loves me well,  
 And can be secret. And if you should come  
 That way by chance, as hunting it may be,  
 I think we yet may meet.



Luis. [*Within.*] Porcia!

Por. Sir!

Luis. [*Within.*] It's time, indeed, to shut your window.

Por. Hark,

I dare no longer.

Prince. Then farewell!

Por. Farewell!

Remember Bellasflor: while you retreat  
Among the trees, I still shall sing to you  
Of love; not that dark shape of jealousy,  
But in the weeds of absence.

Prince. A descant

That suits us both—[*Aside.*—but on a different theme.

Por. [*Singing.*] The last of Cupid's arrows all

With heavy lead is set;

That vainly weeping lovers call

Repentance or Regret.

[*As she retires still singing from the window within, the  
Prince and Celio retire back into the garden.*]

### SCENE III

*A street before Don Diego's house in Barcelona*

*Enter Alvaro and Fabio, masked: other Masks pass across,  
and into Diego's house.*

Alv. This is the place; here will I wait till she comes by. I know her dress, but I dared not follow her till myself disguised.

Fab. And no doubt, sir, you will find good opportunity of talking to her. 'Tis the old and acknowledged usage of this season, that anyone may accost anyone so long as both are masked, and so neither supposed to know the other.

Alv. Oh, a brave usage, and a brave invention that of the Carnival! One may accost whom one pleases, and whisper what one will, under the very ears of husband, father, or duenna!

Fab. So received a custom, that even among this hot-headed jealous people of Spain, no mortal quarrel has yet arisen on these occasions, though plenty to provoke it.

Alv. Look! The Masks are coming; I hear the music within. She must soon be here. Let us withdraw round this corner till she come.

[*Exeunt.*]

## SCENE IV

*A garden leading down to the sea ; on one side a portico*

*Masks singing and dancing ; in the course of which enter and mix with them, Juan, Serafina, Leonelo, and Flora, and afterward, Alvaro and Fabio; all masked.*

## CHORUS

Tantara, tantara, come follow me all,  
Carnival, Carnival, Carnivál.  
Follow me, follow me, nobody ask;  
Crazy is Carnival under the mask.  
Follow me, follow me, nobody knows;  
Under the mask is under the rose.  
Tantara, tantara, etc.

*Juan.* How like you all this uproar?

*Ser.* O quite well.

*Juan.* [*Aside.*] And so should I,  
Did not a shadow from that darken'd room  
Trail after me. But why torment myself!

*Leon.* My lord, the dancers wait.

*Juan.* [*To the Musicians.*] Pardon me. Strike up!

*Voices.* Strike up! strike up!

*A Voice.* The castanets!

*Voices.* The castanets! the castanets!

*Musician.* What will you have?

*Voices.* The Tarazaná! the Tarazana!

[*A dance, during which Alvaro observes Serafina.*]

*Fab.* You recognise her?

*Alv.* Yes, Fabio, my heart  
Would recognise her under any dress,  
And under any mask.

*Fab.* Now is your time.

*Alv.* [*To Serafina.*] Mask, will you dance with me?

*Ser.* No, Cavalier;  
You come too late.

*Alv.* Too late?

*Ser.* I am engag'd.

*Alv.* Nevertheless——

*Ser.* Nay, sir, I am not apt  
To change my mind.

*Alv.* I hop'd that in my favour

You might perhaps.

Ser. 'Twas a delusion.

Alv. But,

Fair Mask, didst never change your mind before?

Ser. Perhaps once—to such purpose that that *once*  
Forbids all other.

Juan. Serafina, the Mask  
Has asked your hand to dance. On these occasions  
You must permit him, whether known or not.  
Unknown, the usage of the time allows;  
It known, 'twere more discourteous to refuse.

Ser. My lord, 'twas chiefly upon your account  
That I refus'd to dance with him; if you  
Desire it, I am ready.

Juan. How, my love,  
On my account?

Ser. Liking your company  
Much better.

Juan. Nay, take the humour of the time,  
And dance with him. [*Aside.*] I marvel who it is  
That follows Serafina, and to whom,  
The very indisposition that she shows,  
Argues a kind of secret inclination.

Alv. Well, do you still reject me?

Ser. I am bidden  
To dance with you; what measure will you call?

Alv. Play "Love lies bleeding"!

Ser. But why that?

Alv. Because

The spirit of the tune and of the words  
Moves with my heart, and gives me leave beside  
Amid its soft and slow divisions  
To gaze on you and whisper in your ear.

[*A minuet by the Masks: during which Alvaro constantly  
whispers Serafina, who seems distressed; after some  
time, they return in the figure to the front of the stage.*]

Ser. I've heard enough, sir; save for courtesy  
Too much. No more.

Alv. Brief as the happiness  
That once was mine! But——

Ser. Stay, sir, I will hear  
No more. I had not danc'd with you at all,  
But that I wish'd to tell you once for all

How hopeless is your passion—the great danger  
 Your coming hither put and puts me to,  
 And that not my honour only, but my life,  
 Depends upon your quitting me at once,  
 Now and for ever.

*Alv.* Serafina!

*Ser.* [*Aloud.*] I am tired;

Pardon me, friends, I cannot dance.

*Juan.* My love,

What is 't? Unwell?

*Ser.* I know not,

*A Woman.* Stop the ball!

*Another.* All in her honour too!

*Another.* What is the matter?

*Juan.* You are but tir'd with dancing.

*Ser.* No, no, no,

Let us go home.

*Juan.* Pardon us, friends,

Continue you your revels; we will go  
 Into the house awhile, and rest; I think  
 The heat and dancing have distressed her much,  
 But she'll be better. To your dance again.

Come, Serafina. [*Aside.*] Leonelo! hither!

Find out the Mask that with your lady danc'd.

*Leon.* I'll watch him to the world's end—or beyond,  
 If need be.

*Juan.* Good—Come, Serafina.

[*Exeunt Juan and Serafina.*]

*Alv.* So end my hopes for ever. Fool! who seeking  
 For what once lost could never more be found,  
 Like to a child after a rainbow running—  
 Leaving my father, who had only just  
 Recover'd me to his old heart again,  
 Without adieu—equipp'd this brigantine  
 (Down to the bottom may she go with me!)  
 In chase of this—not Serafina—no—  
 But this false Siren,  
 Who draws me with the music of her beauty,  
 To leave me in destruction.

*Leon.* [*Watching him.*] This must be some monk, who knows of  
 some better entertainment elsewhere.

*Alv.* And after all,

Not one kind word of welcome or of thanks,

But that her life depended on my leaving her,  
 Who would for her have sacrificed my own  
 In any way but that. But it is done!  
 Henceforward I renounce all hope; henceforth—  
 And why not all despair?—the world is wide,  
 Eh, Fabio? and the good old saw says well  
 That fortune at the worst must surely mend.  
 Let us to sea, the ship is ready; come,  
 Away with all this foolery. [Throws off mask, etc.

Leon. Here is a harlequin sailor!

Fabio. Well resolv'd.

Alv. Wear them what other fool may list,  
 I'll straight aboard, and if the wind and sea  
 Can rise as they were wont, I'll stretch all sail  
 Toward the perdition she consigns me to.  
 Hallo there!

[Whistles.

*Enter Sailors.*

Sail. Captain?

Alv. How is 't for a cruise?

Sail. Oh, never better; just a breeze to keep  
 The ship from looking in her glass too long.

Alv. Aboard, aboard then! Farewell all my hopes;  
 My love, farewell for ever!

Voices. [Within.] Fire! fire! fire!

All. What's this?

Voices. Fire! fire! in Don Diego's palace!  
 Help! help!

Alv. She there! my life shall save the life  
 She said it jeopardised.

*As he is going out, enter Juan with Serafina fainted in  
 his arms.*

Juan. Friends! Gentlemen! if you would help in this calamity,  
 take charge for a moment of this most precious thing of all,  
 till I return.

Alv. [Taking Serafina in his arms.] Trust me, sir.

[Juan rushes off.

Leon. Stop, my lord, stop a moment—he is gone, and this  
 man—

Alv. Serafina in my arms! my ship at hand!  
 O love, O destiny!—aboard, aboard—

O 'tis the merriest proverb of them all,  
How one man rises by his neighbour's fall.

[Exit, carrying off Serafina.

Leon. Hallo! stop him! stop him! it is my mistress; Don Juan!  
my lord! my lord! the rascal has carried her off! my lord!  
my lord! [Runs after Alvaro.

First Voice in the crowd. The fire is getting under.

Second Voice. No lives lost?

Third Voice. Only, they say, one poor girl of the Lady Serafina's.

*Enter Don Juan hurriedly.*

Juan. I thought I heard Leonelo calling me—But where is  
Serafina? This is the place—yes—Serafina! I left them here—  
taken her perhaps fainting as she was for help. Gentlemen,  
have you seen any here with a lady, fainted, in their charge—  
a sailor, I think?

First Man. Not I, sir

Third Man. Nor I.

in the Man. Stay, I think there were some sailors with a lady

Juan. in their arms.

And where——

*Enter Leonelo, breathless.*

Leon. Oh,

Juan. Speak, lord, my lord!

Leon. The Ma

Juan. Where ask who danced with my lady——

Leon. Was she?

her off. sailor you gave her in charge to—He has carried

Juan. The Ma

Leon. I saw him! the sailor!

her off—to him throw off his disguise, and now he has carried  
her sails in the shore—to sea—to the ship there now spreading

Juan. Man! be he harbour.

Leon. As if I were lest I blast thee!

struggled, but the sailor! I tell you I ran after them, shouted,

Juan. To the ship was pushed aside, knocked down——

Voices. What shore, to the shore! follow me!

Juan. What is the matter?

Oh, fool, I dare not name till it be avenged; Pirate!—Ruffian!  
water and might have guessed—but I will find them through  
fire too. To the shore!

[Exit Juan, Leonelo after him; confusion, etc.

## ACT III

### SCENE I

*A room in Don Luis' country house near Naples*

*Enter Don Luis reading a letter.*

*Luis.* "You bid me tell you why 't is Don Juan Roca has not written to you so long: and though it be pain to do so, I dare no longer defer answering you. At a carnival dance here, the palace of Don Diego de Cordona, in which the festival was held, took fire so suddenly, as people had much ado to escape with their lives. Don Juan's wife fainting from terror, he carried her out, and gave her in charge to a sailor standing near, while he himself returned to help at the fire. No doubt this sailor was a pirate: for he carried her off to his ship and set sail immediately. Don Juan returning and finding her gone rushes madly after; casts himself into the sea in his rage and desperation; is rescued half drowned, and taken to his house, from which he was missed—he and his servant Leonelo—some days ago, taking scarce anything<sup>o</sup> with him, and leaving no hint of whither he is gone. And since that hour we have heard nothing of him, or of Serafina."

My heart prevents my eyes from reading more.  
O heavens! to what chance and danger is  
The fortune of the happiest, and still more,  
The honour of the noblest, liable!  
Ill fortune we may bear, and, if we choose,  
Sit folded in despair with dignity;  
But honour needs must wince before a straw,  
And never rest until it be avenged.  
To know where Juan is, and by his side  
To put myself, and run all risk with him  
Till he were righted, and the offender too,  
I'd give my life and all I'm worth; no corner  
In the wide earth but we would ferret it,  
Until—Porcia!

*Enter Porcia.*

*Por.* Pray, sir, pardon me,  
But I would know what vexes you: you stand  
Angrily talking to yourself alone:  
This letter in your hand—What is it, sir?

*Luis.* Nothing, nothing, Porcia (for Juan's sake  
I must dissemble)—Nay, I have received  
A letter upon business that annoys me.

*Por.* I'm sorry, sir, for that, for I had come  
To ask a favour of you.

*Luis.* Well, why not?

*Por.* They say that those who ask unseasonably  
Must be content with a refusal.

*Luis.* Nay,  
Between us two no season's out of season.

*Por.* So? then I'll ask. Alvaro—

*Luis.* All but that!  
Ask me not that way.

*Por.* Then 'tis *not* the season.

*Luis.* The season for all else but that which never  
Can be in season. How often have I told you  
Never to speak to me again of him!

*Por.* What has my brother done, sir, after all,  
To make you so inveterate?

*Luis.* What done!  
To leave my house, to which I only just  
Had welcom'd him as only a father can,  
Without adieu, or word of when or where,  
And then as suddenly come back, forsooth,  
Knock at my door, as if he had but made  
A morning call, and think to find it open—  
It and my heart—open to him as ever.

*Por.* But may not, sir, the thoughtlessness of youth  
Be some excuse? Pray you remember, sir,  
How on a sudden you yourself determin'd  
To leave the cheerful city and come here,  
Among dull woods and fields, and savage people;  
And surely 'twas no wonder that my brother  
Should, ill advis'd, no doubt, but naturally,  
Slip for a month back to the busy world  
To which his very dangers had endear'd him.  
And now to prove



How much he feels your anger and his fault,  
 Since his return he has lived quietly,  
 I might say almost *eremitically*,  
 Up in the mountain, yet more solitary  
 And still than this is, doing penance there.  
 Let me plead for him, sir; let him come down,  
 To kiss your hand and see you once again.

*Luis.* He should be grateful to you, Porcia—  
 Well, let him come.

*Por.* Bless you for saying so!  
 I'll go myself to him this evening,  
 And tell him this good news.

*Luis.* Do so. Ah me!  
 That all were settled thus! Did I but know  
 Where Juan is, and where his enemy!

[*Exit.*

*Julia.* [*Entering.*] Well, madam, you have gain'd your point

*Por.* Yes, Julia,

Two points; for, first, my brother will come back;  
 And, secondly, so doing, leave the old castle  
 At my disposal, where the Prince and I  
 May meet together in security.

I'll write to Alvaro now, and do you tell  
 The messenger who brought his letter hither,  
 I'll go this evening up the mountain. So  
 Belardo, the old porter,  
 Who knows and loves me well, will look for me,  
 And understand the purpose of my going.

*Julia.* Ah, now I see, beside his bow and arrows,  
 Love arms himself with trick and stratagem.

*Por.* And something else; give me my harquebus;  
 So, Love and I perchance, as says the song,  
 May hit a hart, as we shall go along.

## SCENE II

*A room in Don Luis' castle in the hills*

*Enter Alvaro and Fabio.*

*Alv.* How is 't with Serafina?

*Fab.* Nay, you know.

Ever the same.

*Alv.* You mean still weeping?

*Fab.* Aye.

*Alv.* Yes, from the hour when, fainting in my arms,  
 She pass'd from raging flame to the wild seas,  
 And opening those heavenly eyes again,  
 Still with the hue of death upon her cheek,  
 She saw herself in my ship—in my power—  
 She has not ceas'd to weep; all my caresses  
 Unable to console her.  
 I fondly hoped that she——

*Enter Serafina.*

*Ser.* Good Fabio,  
 Leave us awhile. "You fondly hoped," Alvaro— [*Exit Fabio.*]  
 So much I heard, connected with my name;  
 And I perhaps have something on that text  
 Would clear the matter up to both of us.  
 "You fondly hoped"—was 't not that I might be  
 So frail, so lost to shame, and so inconstant,  
 That for the loss of husband, home, and honour,  
 Lost in one day, I might console myself  
 With being in his arms, who robb'd me of all!  
 Was 't this you hoped?

*Alv.* No, Serafina, but——

*Ser.* But what?

*Alv.* And yet perhaps 'twas that I hop'd—  
 The very desperation of my act  
 Bringing its pardon with it, soon or late,  
 Seeing, the very element of love  
 Is rashness, that he finds his best excuse  
 In having none at all. Ah, Serafina,  
 How greatly must he love, who all for love  
 Perils the hope of being loved at all!

*Ser.* Poor argument! I rather draw that he  
 Who ventures on such desperate acts can have  
 No true respect for her he outrages,  
 And therefore no true love. No, daring traitor—  
 But I'll not strive to break the heart of flint,  
 But wear it with my tears. Hear me, Alvaro,  
 In pity—in mercy—hear me.  
 This thing is done, there is no remedy,  
 Let us not waste the time in arguing  
 What better had been done; the stars so rul'd it—  
 Yea, Providence that rules the stars. Well then,

What next? Alvaro, I would speak of this;  
 And if 't be right I owe you anything,  
 Be it for this one boon, a patient hearing.  
 Listen to me—

I never draw a breath but 'tis on fire  
 With Juan's vengeance; never move a step  
 But think I see his fierce eyes glaring at me  
 From some dark corner of this desolate house  
 In which my youth is buried. And what gain *you*  
 By all this crime and misery? My body,  
 But not my soul; without possessing which,  
 Beauty itself is but a breathing corpse,  
 But a cold marble statue, unsuffus'd  
 With the responsive hue of sympathy,  
 Possess'd, but not enjoy'd.  
 Oh, ill betide that villain love, not love,  
 That all its object and affection finds  
 In the mere contact of encircling arms!  
 But if this move you not—consider, Alvaro—  
 Don Juan is a nobleman—as such  
 Bound to avenge his honour; he must know  
 'Twas you who did this monstrous act. for Flora  
 Would tell him all. There is one remedy:  
 'Tis this, that *you*, despairing of my love,  
 Which you can never gain—forgo me quite,  
 And give me up to some cold convent's cloister,  
 Where buried I may wear away—

*Alv.* No more,

Rather than give you up again, Serafina,

Pray heaven's thunder—

[*Shot within.*]

*Ser.* Again, this dreadful omen!

'Tis for my death!

*Alv.* Fear not—Belardo! ho!

What shot was that?

*Enter Belardo.*

*Bel.* Your sister Porcia

Is coming up the mountain; nay, is now

At the very gate.

*Ser.* Oh, whither must I go!

*Alv.* Belardo, lead her hence.

*Bel.* Not that way, sir,

By which your sister enters,

*Alv.* In here then.

I'll go and meet Porcia.

*Ser.* Mercy, heaven!

[*She goes in at one door, as Porcia enters by another.*]

*Alv.* How now, Porcia, you look pleased to-day!

*Por.* And well I may—for two reasons, Alvaro.

*Alv.* Well, what are they?

*Por.* First, I have got my father to relax in his humour against you.

*Alv.* My good sister!

*Por.* So as he will see you at Bellaflor this very evening.

*Alv.* Good! and your second reason.

*Por.* That coming up the pass, I made the crowning shot of my life with this harquebus—a hare, at full speed—flying, I might say.

*Alv.* Give you joy of both your hits, Porcia.

*Por.* I am so proud of the last (though glad of the first, Alvaro) that I shall try my luck and skill a little longer about the castle this evening.

*Alv.* So——

*Por.* You will not wait for me, but go down at once to Bellaflor, and show my father you value his forgiveness by your haste to acknowledge it.

*Alv.* You say well; but you will go with me?

*Por.* Fear not, I shall soon be after you.

*Alv.* Well, if so, then—[*Apart to Belardo.*—Belardo, remember you get the lady to her room directly my sister is gone out.

*Por.* Our roads lie together as far as the gate at least. [*Aside to Belardo.*] If the Prince happen to come hither, tell him to wait for me, Belardo; I shall be back directly. Come, brother.

[*Exeunt Alvaro and Porcia.*]

*Bel.* They say a Pander is a good business; and yet here am I ministering both to brother and sister with very little profit at the year's end.

*Ser.* [*Entering cautiously.*] Porcia's gone?

*Bel.* Yes, she is gone.

*Ser.* Had she resolved on going into the room where I was she could have done it; there was neither key nor bolt within. But she's gone and I can get to my own.

*Bel.* No.

*Ser.* Belardo! why?

*Bel.* Someone coming.

*Ser.* Again!

[*She hides as before.*]

*Enter Prince.*

*Prince.* How now, Belardo, where is your mistress? she advised me her brother would be away, and she here this evening.

*Bel.* Your Highness comes in good time. She went with him, but will be back directly. She is here.

*Enter Porcia.*

*Por.* Not far behind, you see. Scarce had he taken the turn to Bellaflor, when I turn'd back.

*Prince.* How shall I thank you for this favour?

*Por.* My brother's living here has been the reason of our not meeting before: but that is remedied for the future.

*Prince.* And how?

*Por.* He is at last reconciled to my father, and is even now gone home, to Bellaflor.

*Prince.* [*Aside.*] My heart, thanks you but little, being away with another; but if I cannot avenge memory, I will thus try and deceive or amuse it. My lovely Porcia!

*Bel.* [*Aside.*] She hears every word they say!

*Por.* Ah, you flatter still.

*Prince.* Flatter!

*Por.* Do I not know there is a siren at Naples—

*Prince.* Porcia, to prove to you how unfounded that suspicion is, I have these many days wholly quitted Naples, and, out of a melancholy that has taken hold of me, now live retired in a little villa hard by this: you may imagine at least one reason for doing my so. And so enchanted am I with my solitude, that till this evening (when you broke it as I could wish) I have not once stirred abroad; my only occupation being to watch some pictures that I am having done, by the best masters of Italy and Spain too; one of which country I have happen'd on, who might compete with Apelles. As I told you, I have spent whole days in watching them at work.

*Por.* My jealousy whispered—

*Enter Belardo.*

*Bel.* Unlucky to be sure.

*Por.* What now?

*Bel.* What can make your brother return so suddenly?

*Por.* My brother!

*Bel.* He is now at the gate.

*Por.* He must suspect the Prince! Oh, my lord, hide yourself.

*Prince.* Where?

*Por.* Anywhere!—quick! here.

[*She puts him where Serafina is.*]

*Prince.* For your sake, Porcia.

*Enter Alvaro.*

*Alv.* I cannot be easy till I am assured that Serafina—— Porcia here?

*Por.* Alvaro!

*Alv.* You left me on a sudden?

*Por.* I was tired, and came back for rest.

*Alv.* So——

*Por.* But you?

*Alv.* I bethought me that, considering my father's late indisposition toward me, it were better you were at my side when I went to him.

*Por.* So——

*Alv.* So that if he should relapse into ill-humour, you know how to direct him.

*Por.* Well, shall we start together?

*Alv.* Is not that best?

*Por.* As you please.

*Alv.* [*Aside.*] She will not then stumble on Serafina.

*Por.* [*Aside.*] I shall so get him out of the Prince's way.

[*Exeunt Porcia and Alvaro.*]

*Bel.* Now then the two imprison'd ones get out.

*Enter the Prince, and Serafina, her hand before her face.*

*Ser.* In vain—you shall not know me.

*Prince.* Nay, in vain

You try to be unknown.

*Ser.* Consider——

*Prince.* Nay,

Down with that little hand, too small a cloud

To hide the heaven of your beauty from me.

Lady, I know you—but one such. And know

That love himself has wrought a miracle,

To this unlikeliest place, by means unlikeliest,

Bringing us here together.

*Bel.* Only this was wanting to the plot! The sister's gallant in love with the brother's mistress!

*Ser.* Generous Orsino! if I try in vain  
 To hide me from you—wretched that I am  
 To have to hide at all—but the less wretched  
 Being unmasked by your nobility—  
 I ask this mercy at your feet; betray not  
 The secret chance has now betray'd to you.  
 I am a wretched woman, you a prince.  
 Grant me this boon; and yet one more, to leave me  
 To weep my miseries in solitude.

*Prince.* Madam, your prayer is not in vain. Your name,  
 Upon the word and honour of a prince,  
 Shall never pass my lips.  
 And for that second wish, hardest of all,  
 I yet will pay for one delicious glance  
 The greatest price I can, by leaving you.  
 Farewell—you owe me more anxiety  
 Than you believe.

*Ser.* I shall not be ashamed  
 To own the debt, though hopeless to repay it.  
 But heav'n shall do that for me. Farewell, my lord.

*Prince.* Farewell. [*Exeunt Prince and Serafina.*]

*Bel.* I wonder if they know the ancient line,  
 "I'll keep your secret, only you keep mine." [*Exit.*]

## SCENE III

*The Prince's Villa*

*Enter Don Juan in poor apparel; and Celio.*

*Cel.* Your business with the Prince, sir?

*Juan.* Only to speak  
 About a picture I have finish'd for him.

*Cel.* He is not here at present; not, I think,  
 Return'd from hunting.

*Juan.* Will he soon be home?

*Cel.* I cannot speak to that, sir. [*Exit Celio.*]

*Juan.* Why, what a fate is mine!  
 All of a sudden—but I dare not say it;  
 Scarce could I of myself believe it, if  
 I told it to myself; so with some things  
 'Tis easier to bear, than hear of them;  
 And how much happens daily in this strange world,

Far easier to be done than be believed.  
Who could have thought that I, being what I was  
A few days back, and what I am; to this  
Reduc'd by that name *Honour*; whose nice laws,  
Accurs'd be he who framed!  
Little he knew the essence of the thing  
He legislated for, who put my honour  
Into another's hand; made my free right  
Another's slave, for others to abuse,  
And then myself before the world arraign'd,  
To answer for a crime against myself!  
And one being vain enough to make the law,  
How came the silly world to follow it,  
Like sheep to their own slaughter! And in all  
This silly world is there a greater victim  
To its accursed custom than myself!

*Enter Leonelo, poorly dressed.*

*Leon.* Yes, one,  
Who follows your misfortunes, and picks up  
The crumbs of misery that fall from you;  
My chief subsistence now.

*Juan.* And I have left  
Country and home to chase this enemy,  
Of whom as yet no vestige——

*Leon.* And no wonder,  
Seeing he travels with you.

*Juan.* In these rags——

*Leon.* And very hungry; and so we come at last  
To Naples; for what purpose?

*Juan.* Why, if 't be  
Some former lover; would he not return  
To his own country, and hers?

*Leon.* In which meanwhile  
We starve, without a stiver in our pockets,  
While friends swarm round us, if you would, my lord,  
Reveal yourself.

*Juan.* Shorn of my honour? No!

*Leon.* And I, not being shorn of appetite,  
Would publish my disgraceful want of food  
To all the world. There is Don Luis now,  
Your ancient friend.

*Juan.* What friend but, if he be



True to himself and me, must be my enemy,  
 And either wholly turn his face away,  
 Or look at me with pity and contempt?  
 I will reveal myself to no one, nay,  
 Reveal *myself* I cannot,—not myself  
 Until I be aveng'd.

*Leon.* And so you make  
 The painter's trade your stalking-horse,  
 To track your enemy, and in these rags  
 Come to the Prince.

*Juan.* Oh, let me die in rags,  
 Rather than he should recognise me! Once  
 He saw me——

*Leon.* O my lord, fear not for that;  
 Hunger, and rags, and sleeplessness, and anguish,  
 Have chang'd you so your oldest friend would pass you.

*Juan.* They have that merit then. But see—the Prince.

*Enter Prince.*

I kiss your Highness' hand.

*Prince.* Well, Spaniard,  
 What would you with me?

*Juan.* I waited on your Highness,  
 To tell you of a picture I had finished.  
 Thinking your grace might like——

*Prince.* I thank you, sir,  
 What is the subject?

*Juan.* Hercules, my lord;  
 Wherein (unless I do deceive myself)  
 I think the fair and terrible are join'd  
 With some success.

*Prince.* As how?

*Juan.* As thus, my lord.  
 The point I have chosen in that history  
 Is where the faithless Centaur carries off  
 Deijanira, while beyond the river  
 Stands Hercules with such a face and gesture  
 As not a man, I think, who looks on it,  
 But would exclaim, "Jealousy and Revenge!"

*Prince.* I long to see it.

*Juan.* That is the main group;  
 But far away, among the tangled thicks  
 Of a dark mountain gap, this Hercules

Fires his own funeral pile to the smoky clouds.  
And I would have this motto for the whole,  
"So Jealousy in its own flames expires."

*Prince.* Not only do I like the subject well,  
But now especially, being deeply scorched,  
Not with the flame that burn'd up Hercules,  
But that for which the unlucky Centaur died.

*Juan.* Indeed, my lord!

*Prince.* Indeed—and, having done  
This picture for me, you shall set about  
One other.

*Juan.* At your pleasure.

*Prince.* You shall know then,  
That of a certain lady whom but once  
I saw, and for a moment, I became  
Infatuated so, her memory  
Everywhere and for ever, day and night,  
Pursues me. Hopeless of obtaining her,  
And ev'n of ever seeing her again,  
Chance has discover'd to me where she lives  
Conceal'd—I know not why, but so it is—  
And 'twould at least console my hopeless love,  
To have her picture. You are a foreigner  
Who know not nor are known by any here,  
So I can better trust you with a secret  
I dare not even to herself reveal.

*Juan.* I'll do my best to serve you; but I fear,  
If she be such a creature as you say,  
That I shall fail to satisfy myself  
Or you.

*Prince.* Why so?

*Juan.* I tried at such a face  
Once.

*Prince.* Nay, I know that beauty's subtlest essence  
Is most impossible to seize. But yet  
I shall commit this business to your hands  
Most confidently.

*Juan.* I'll do my best.

*Prince.* Come then,  
Remembering this business must be done  
With all dispatch and secrecy. Yourself  
Must not be seen by her, nor I, who know not  
(I told you) how or why she should be there;

But my authority, and a little gold  
(At least, I hope), shall set the door ajar,  
That you may catch a sight of her. Myself  
Will be at hand, and ready to protect you  
Against all danger.

*Juan.* I will trust your Highness,  
And also (let me say so) trust myself,  
Although but a poor painter.

*Prince.* I believe it;  
And each of us shall play his part, I think,  
That neither shall depart unsatisfied.

[Exit Prince

*Juan.* Perhaps, but not as you suppose. Leonelo,  
Put up my brushes, and my colours, and—  
My pistols with them.

*Leon.* Pistols! Is 't to paint  
In body colour?

*Juan.* Put them up.

*Leon.* And whither  
Are we to carry them?

*Juan.* I do not know.  
Whither the Prince shall carry me, I go.

[Exeunt

#### SCENE IV

*A room in Don Luis' villa*

*Enter Luis and Alvaro.*

*Alv.* Now, sir, that (thanks to Porcia) you have open'd  
Your arms to me once more, I cannot rest  
(So favour ever calls for favour) till  
You tell me what the inward trouble is  
That mars your outward feature. I was cause  
Of so much trouble to you, that I dread  
Lest of this also, which with troubled looks  
You still keep speaking to yourself apart,  
Like people in a play.

*Luis.* Alvaro, no.  
Thank God, this trouble lies not at your door.  
Let that suffice.

*Alv.* You will not trust me, sir?

*Luis.* Why will you press me? since you must be told,  
It is about my friend—Don Juan Roca.

*Alv.* Don Juan!

*Luis.* Yes, Don Juan.

*Alv.* What of him?

(I'll drink the cup at once!) [*Aside.*]

*Luis.* What evil star

Made him my friend!

*Alv.* Too true! [*Aside.*] But what has happen'd?

*Luis.* Why will you know? and should I dare to tell

My friend's dishonour? Well, no more than this—

Some wretch—some villain—some accursed—but

Be there bad name enough to brand him by,

I have not breath for it—nor is it well

For you or for myself—has ravished from him

His wife, his Serafina.

And I, O God! not able to avenge him!

*Alv.* [*Aside.*] Does he know all? and knowing whose the crime,

Cannot, he says, avenge it on his son?

Shall I then tell, and gain at least the grace

Of a confession? Hear me, sir.

*Luis.* Nay, nay,

I know what you would say, how vain it is

To vex myself who cannot help my friend—

We neither knowing who the villain is,

Nor whither both are fled: heaven! if we did,

I should not now be idly moaning here.

*Alv.* All's safe! [*Aside.*] Nor I, sir; give me but a clue

(Not only for Don Juan's sake, but yours),

I'll track the villain through the world.

*Luis.* Alvaro,

Your words are music to me.

*Alv.* Still, my father,

I will say what to say you said was vain.

Until some clue be found, let not this grief

Consume you so.

*Luis.* Such wounds are hard to heal.

Yet, quicken'd by your courage, and to show

How well I like your counsel—come, Alvaro,

I will with you to your hill castle there;

That which has been your banishment so long,

Shall witness now our reconciliation.

We'll go this evening—now—together.

*Alv.* Good, sir.

But pardon me, let me go on before

To apprise Belardo of your going thither—  
And also Serafina! [*Apart.*]

[*Exit.*]

*Luis.* Be it so!

*Julia.* [*Entering.*] My lord, Don Pedro is without, and fain  
Would speak to you.

*Luis.* Admit him, Julia.

The wound re-opens—Serafina's father!  
No doubt upon what errand.

*Enter Don Pedro.*

*Ped.* Ah, Don Luis,

Your arms!

[*They embrace*]

*Luis.* Don Pedro, I must surely thank  
The cause to which my poor retirement owes  
This honour.

*Ped.* Yet a thankless cause, Don Luis.  
These many days I have heard nothing of  
Don Juan and my daughter; they neither write  
Themselves, nor anyone to whom I write  
To ask about them answers to the purpose.  
What may this mean? I have come hither thinking  
That you, who are the model of all friends,  
May deal more clearly with me. You may think  
What I endure from this suspense. In mercy  
Relieve me from it quickly.

*Luis.* [*Aside.*] Poor old man;  
What shall I say? tell his grey hairs at once  
The ruin of his honour and his love?

*Ped.* You pause, my lord!

*Luis.* And yet I need not wonder,  
I nothing hear of them if you do not.

*Ped.* And you know nothing of them?

*Enter Porcia hurriedly.*

*Por.* Sir, I hear

You are going (are you not?) this evening  
To the castle, with my brother.

But who is this?

*Ped.* Ever your slave, sweet lady.

*Por.* Oh, pardon me, my lord.

*Luis.* Nay, pardon me

That I cut short your compliments, Porcia.

(This interruption, come so opportune,

Shall carry what ill news I have to tell  
 Into the open air at least.) Don Pedro,  
 I am going to the mountain, as she says;  
 You to the city; for some way at least  
 Our roads are one, and I would talk with you  
 About this business without interruption.  
 Will 't please you come?

*Ped.* Your pleasure's mine. Adieu,  
 Fair lady.

*Por.* Farewell, sir.

*Luis.* Porcia, you  
 Will follow in the carriage. *[Exeunt Luis and Pedro.]*

*Por.* And should go  
 More gladly, were my lover there to meet me. *[Exit.]*

#### SCENE V

*The garden under Alvaro's castle.—A large grated door  
 in the centre*

*Enter Prince, Juan, Leonelo, and Belardo.*

*Prince.* *[To Belardo.]* You know your office; take this diamond  
 by way of thank

*Bel.* I know little o' diamonds but that they sell for less than you  
 give for them. But this—*[To Juan.]*—is to be your post.

*Juan.* I am ready.

*Prince.* Remember, Spaniard, it is for *me* you run this hazard,  
 if there be any; I shall be close at hand to protect you. Be  
 not frightened.

*Juan.* Your Highness does not know me: were it otherwise,  
 danger cannot well appal him whom sorrows like mine have  
 left alive.

*Bel.* And, another time—doubloons, not diamonds.

*[Exeunt Prince and Leonelo.]*

Here she mostly comes of an evening, poor lady, to soothe  
 herself, walking and sitting here by the hour together. This  
 is where you are to be. Go in; and mind you make no noise.

*[Puts Juan into the grated door, and locks it.]*

*Juan.* *[Through the grated window.]* But what are you about?

*Bel.* Locking the door to make all sure.

*Juan.* But had it not better be unlock'd in case—

*Bel.* Hush! she comes.

*Juan.* My palette then.

*Enter Serafina.*

*Ser.* How often and how often do I draw  
My resolution out upon one side,  
And all my armed sorrows on the other,  
To fight the self-same battle o'er again!

*Juan.* He stands in the way; I cannot see her face.

*Bel.* Still weeping, madam?

*Ser.* Wonder not, Belardo:  
The only balm I have. You pity me:  
Leave me alone then for a while, Belardo;  
The breeze that creeps along the whispering trees  
Makes me feel drowsy.

*Juan.* [*To Belardo, whispering.*] She turns her head away,  
I cannot see her still.

*Ser.* What noise was that?

*Bel.* Madam?

*Ser.* I thought I heard a whisper.

*Bel.* Only  
The breeze, I think. If you would turn this way,  
I think 'twould blow upon you cooler.

*Ser.* Perhaps it will.

Thank you. I am very miserable and very weary.

*Bel.* She sleeps: that is the lady.

Make most of time.

[*Exit.*

*Juan.* Yes. Now then for my pencil.

Serafina! found at last! Whose place is this?  
The Prince? no! But the stray'd lamb being here,  
The wolf is not far off. She sleeps! I thought  
The guilty never slept: and look, some tears  
Still lingering on the white rose of her cheek.  
Be those the drops, I wonder,  
Of guilty anguish, or of chaste despair?  
This death-like image is the sculptor's task,  
Not mine.

Or is it I who sleep, and dream all this,  
And dream beside, that once before I tried  
To paint that face—the daylight drawing in  
As now—and when somehow the lamp was out,  
A man—I fail'd: and what love fail'd to do,  
Shall hate accomplish? She said then, if ever  
She suffer'd me to draw her face again,  
Might she die for it. Into its inmost depth

Heav'n drew that idle word, and it returns  
In thunder.

Ser. [*Dreaming.*] Juan! Husband! on my knees.  
Oh Juan—slay me not!

*Enter Alvaro ; she wakes and rushes to him.*

Alvaro,  
Save me, oh save me from him!

Alv. So the wretch  
Thrives by another's wretchedness. My love!

Juan. Alvaro, by the heavens!

Alv. Calm yourself;  
You must withdraw awhile. Come in with me.

Juan. Villain!

Ser. [*Clinging to Alvaro.*] What's that!

Juan. [*Shaking at the door.*] The door is fast;  
Open it, I say!—

Then die—thou and thy paramour!

*[Shoots a pistol at each through the grating. Both fall : Serafina into the arms of Belario, who has come in during the noise. Then directly enter Don Luis, Pedro, Poſcia.]*

Luis. What noise is this?

Ser. My father!—in your arms

To die;—not by your hand—Forgive me—Oh! [*Dies.*]

Ped. [*Taking her in his arms.*] My Serafina!

Luis. And Alvaro!

Alv. Aye,  
But do not curse me now! [*Dies.*]

*Enter the Prince and Leonelo.*

Leon. They must have found him out.

Prince. Whoever dares

Molest him, answers it to me. Open the door.

But what is this? [*Belardo unlocks the door.*]

Juan. [*Coming out.*] A picture—

Done by the Painter of his own Dishonour  
In blood.

I am Don Juan Roca. Such revenge

As each would have of me, now let him take,

As far as one life holds. Don Pedro, who

Gave me that lovely creature for a bride,

And I return to him a bloody corpse;



Don Luis, who beholds his bosom's son  
 Slain by his bosom friend; and you, my lord,  
 Who, for your favours, might expect a piece  
 In some far other style of art than this:  
 Deal with me as you list; 'twill be a mercy  
 To swell this complement of death with mine;  
 For all I had to do is done, and life  
 Is worse than nothing now.

*Prince.* Get you to horse,  
 And leave the wind behind you.

*Luis.* Nay, my lord,  
 Whom should he fly from? not from me at least,  
 Who lov'd his honour as my own, and would  
 Myself have help'd him in a just revenge,  
 Ev'n on an only son.

*Ped.* I cannot speak,  
 But I bow down these miserable grey hairs  
 To other arbitration than the sword;  
 Ev'n to your Highness' justice.

*Prince.* Be it so.  
 Meanwhile——

*Juan.* Meanwhile, my lord, let me depart;  
 Free, if you will, or not. But let me go,  
 Nor wound these fathers with the sight of one,  
 Who has cut off the blossom of their age:  
 Yea, and his own, more miserable than all.  
 They know me; that I am a gentleman,  
 Not cruel, nor without what seem'd due cause  
 Put on this bloody business of my honour;  
 Which having donè, I will be answerable  
 Here and elsewhere, to all for all.

*Prince.* Depart  
 In peace.

*Juan.* In peace! Come, Leonelo.  
*[He goes out slowly, followed by Leonelo : and the curtain falls.]*

Some alterations of this play were made with a view to the English stage, where, spite of the slightness of many parts, I still think it might be tried.

Its companion play, the *Medico de su Honra*, is far more famous; has some more terrible, perhaps some finer, situations; but inferior, I think, in variety of scene, character, and incident.

It may add a little to the reader's interest, as it did to mine, to learn from Mr. Ticknor, that Calderon wrote a "*Tratado defendiendo la nobleza de la Pintura.*"



**KEEP YOUR OWN SECRET**

## DRAMATIS PERSONÆ

ALEXANDER, Prince of Parma.

NISIDA, his sister.

DON CESAR, his secretary.

DON ARIAS } gentlemen of the Court.  
DON FELIX }

DONNA ANNA, sister to Don Felix.

ELVIRA, her maid.

LAZARO, Don Cesar's servant.

# KEEP YOUR OWN SECRET

## ACT I

### SCENE I

*A room in the palace*

*Enter the Prince Alexander, and Don Arias.*

*Prince.* I saw her from her carriage, Arias,  
As from her East, alight, another sun  
New ris'n, or doubling him whose envious ray  
Seem'd as I watch'd her down the corridor,  
To swoon about her as she mov'd along;  
Until, descending tow'rd my sister's room,  
She set, and left me hesitating like  
Some traveller who with the setting sun  
Doth fear to lose his way; her image still,  
Lost from without, dazzling my inner eye—  
Can this be love, Don Arias? if not,  
What is it? something much akin to love.

*Ar.* But had you not, my lord, often before  
Seen Donna Anna?

*Prince.* Often.

*Ar.* Yet till now

Never thus smitten! how comes that, my lord?

*Prince.* Well asked—though ignorantly. Know you not  
That not an atom in the universe  
Moves without some particular impulse  
Of heaven? What yesterday I might abhor,  
To-day I may delight in: what to-day  
Delight in, may as much to-morrow hate.  
All changes; 'tis the element the world,  
And we who live there, move in. Thus with me;  
This lady I have often seen before,  
And, as you say, was ne'er a sigh the worse,  
Until to-day; when, whether she more fair,  
Or I less blind, I know not—only know  
That she has slain me; though to you alone  
Of all my friends I would my passion own.

*Ar.* Much thanks; yet I must wonder, good my lord,  
First, that in all your commerce with Don Cupid  
You never, I think, dealt seriously till now.

*Prince.* Perhaps: but if Don Cupid, Arias,  
Never yet tempted me with such an offer?  
Besides, men alter; princes who are born  
To greater things than love, nevertheless  
May at his feet their sovereignty lay down  
Once in their lives; as said the ancient sage—  
“He were a fool who had not done so once,  
Though he who does so twice is twice a fool.”

*Ar.* So much for that. My second wonder is,  
That you commit this secret to my keeping;  
An honour that, surpassing my desert,  
Yea, and ambition, frights me. Good my lord,  
Your secretary, Don Cesar—  
To whom you almost trust the government  
Of your dominions—whom you wholly love,  
I also love, and would not steal from him  
A confidence that is by right his own;  
Call him, my lord: into his trusty heart  
Pour out your own; let not my loyalty  
To you endanger what I owe to him;  
For if you lay 't on me——

*Prince.* Don Arias,  
I love Don Cesar with as whole a heart  
As ever. He and I from infancy  
Have grown together; as one single soul  
Our joys and sorrows shar'd; till finding him  
So wise and true, as to another self  
Myself, and my dominion to boot,  
I did entrust: you are his friend, and surely  
In honouring you I honour him as well.  
Besides, Arias, I know not how it is,  
For some while past a change has come on him;  
I know not what the cause: he is grown sad,  
Neglects his business—if I call to him,  
He hears me not, or answers from the purpose,  
Or in mid-answer stops. And, by the way,  
We being on this subject, I would fain,  
Being so much his friend, for both our sakes,  
You would find out what ails and occupies him;  
Tell him from me to use my power as ever,

Absolute still: that, loving him so well,  
I'd know what makes him so unlike himself;  
That, knowing what it is, I may at least,  
If not relieve his sorrow, share with him.

*Ar.* Oh, not unjustly do you bear the name  
Of Alexander, greater than the great  
In true deserts!

*Enter Lazaro (with a letter).*

*Las.* Not here? my usual luck; had I bad news to tell my master, such as would earn me a broken head, I should find him fast enough; but now when I have such a letter for him as must bring me a handsome largess, oh, to be sure he's nowhere to be found. But I'll find him if I go to——

*Prince.* How now? Who's there?

*Las.* The Prince!—Mum! [*Hides the letter and turns to go.*]

*Prince.* Who is it, I say?

*Ar.* A servant, my lord, of Don Cesar's, looking for his master, I suppose.

*Prince.* Call him back; perhaps he can tell us something of his master's melancholy.

*Ar.* True, my lord. Lazaro!

*Las.* Eh?

*Ar.* His Highness would speak with you.

*Prince.* Come hither, sir.

*Las.* Oh, my lord, I do well enough here: if I were once to kiss your Highness' feet, I could not endure common shoe-leather for a month to come.

*Ar.* His humour must excuse him.

*Prince.* You are Don Cesar's servant, are you?

*Las.* Yes, one of your trinity; so please you.

*Prince.* Of my trinity, how so?

*Las.* As thus; your Highness is one with Don Cesar; I am one with him; ergo——

*Prince.* Well, you are a droll knave. But stop, stop: Whither away so fast?

*Las.* Oh, my lord, I am sure you will have none of so poor an article as myself, who am already the property of another too.

*Prince.* Nay, I like your humour, so it be in season. But there is a time for all things. I want you now to answer me seriously and not in jest: and tell me the secret of your master's melancholy, which I feel as my own. But perhaps he is foolish who looks for truth in the well of a jester's mouth.

*Laz.* But not so foolish as he who should throw it there. And therefore since my master is no fool, it is unlikely he should have committed his mystery to me. However, in my capacity of *criado*, whose first commandment it is, "Thou shalt reveal thy master's weakness as thy own," I will tell you what I have gathered from stray sighs and interjections of his on the subject. There has lately come over from Spain a certain game of great fashion and credit called ombre. This game Don Cesar learned; and, playing at it one day, and happening to hold basto, malilla, spadille, and ace of trumps in his hand, stood for the game; and lost. On which he calls out "foul play," leaves the party, and goes home. Well, at night, I being fast asleep in my room, comes he to me in his shirt, wakes me up, and, dealing cards as it were with his hands, says, "If I let this trick go; I am embasted for that, and besides put the lead into the enemy's hand; therefore I trump with one of my matadores, and then I have four hearts, of which the ten-ace *must* make, or else let them give me back my nine cards as I had them before discarding." And this I take it is the cause of his dejection.<sup>1</sup>

*Prince.* The folly of asking you has been properly chastised by the folly of your answer. You are right; Don Cesar would never have entrusted with a grave secret one only fit for idle jest.

*Laz.* Ah, they are always importing some nonsense or other from Spain. God keep your Highness; I will take warning not to intrude my folly upon you any more (until you try again to worm some truth out of me [*aside*]). [*Exit.*]

*Prince.* A droll fellow! Were one in the humour, he might amuse.

*Ar.* Oh, you will always find him in the same, whenever you are in the mood. He cannot be sad.

*Prince.* He cannot be very wise then.

*Ar.* He is as God made him. Did you never hear any of his stories?

*Prince.* I think not.

<sup>1</sup> I will not answer for the accuracy of my version of this dilemma at ombre: neither perhaps could Lazaro for his: which, together with the indifference (I presume) of all present readers on the subject, has made me indifferent about it. Cesar, I see, starts with almost the same fine hand Belinda had, who also was

"Just in the jaws of ruin and Codille,"

as he was, but, unlike him, saved by that unseen king of hearts that

"Lurk'd in her hand and mourn'd his captive queen."



*Ar.* He will hardly tell you one of himself that yet might amuse you. He was one day playing at dice with me; lost all his money; and at last pawned his very sword, which I would not return him, wishing to see how he got on without. What does he but finds him up an old hilt, and clapping on a piece of lath to that, sticks it in the scabbard. And so wears it now.

*Prince.* We will have some amusement of him by and by.

Alas! in vain I hope with idle jest

To cool the flame that rages in my breast.

Go to Don Cesar: get him to reveal

The sorrows that he feeling I too feel.

I'll to my sister; since, whether away

Or present, Donna Anna needs must slay,

I will not starve with absence, but e'en die

Burn'd in the sovereign splendour of her eye.

*[Exeunt severally.]*

## SCENE II

*A room in Don Cesar's house*

*Enter Don Cesar and Lazaro meeting.*

*Laz.* A letter, sir, Elvira just gave me.

*Ces.* A letter! Give it me. How long have you had it?

*Laz.* I looked for you first at the Prince's.

*Ces.* Where I was not?

*Laz.* You know it! I am always looking for what cannot be found in time. But if you like the letter I shall claim my largess for all that.

*Ces.* Ah! what does she say?

*Laz.* The folly, now, of a man with his watch in his hand asking other people for the time of day!

*Ces.* My heart fails me. Even if your news be good it comes late.  
*[He reads the letter.]*

*Laz.* So let my reward then—only let it come at last.

*Ces.* O Lazaro, half drunk with my success,

I lose my wits when most I've need of them.

She writes to me, my lady writes to me

So sweetly, yea, so lovingly;

Methinks I want to tear my bosom open,

And lay this darling letter on my heart.

Where shall I shrine it?

*Las.* Oh, if that be all,  
Keep it to patch your shoe with; I did so once  
When some such loving lady writ to me,  
And it did excellently; keeping tight  
Her reputation, and my shoes together.

*Ces.* O Lazaro! good Lazaro! take for this  
The dress I wore at Florence.

*Las.* Bless you, sir.

*Ces.* My letter! oh my lady!

*Las.* I bethink me  
Upon remembrance, sir, as I may say,  
The pockets of that dress were very large  
And empty.

*Ces.* They shall be well lined. Don Arias!

*Enter Don Arias.*

*Ar.* Ay, Cesar, Arias coming to complain  
On his own score, and that of one far greater.

*Ces.* A solemn preamble. But for the charge,  
And him who heads it.

*Ar.* The Prince, our common lord,  
Who much perplexed and troubled too, Don Cesar,  
About the melancholy that of late  
(No need say more of that which best you know)  
Has clouded over you, has asked of me  
Whom he will have to be your bosom friend,  
The cause of it.—Alas, 'tis very plain  
I am not what he thinks.—Well, I am come,  
Say not as friend, but simple messenger,  
To ask it of yourself.

*Ces.* You do yourself  
And me wrong, Arias; perchance the Prince—  
But yet say on.

*Ar.* His Highness bids me say  
That if your sadness rise from any sense  
Of straiten'd power, whatever residue  
Of princely rule he hitherto reserved,  
He gives into your hands; as sov'reign lord  
To govern his dominions as your own.  
Thus far his Highness. For myself, Don Cesar,  
Having no other realm to lord you of  
Than a true heart, I'd have you think betimes,  
That, deep as you are rooted in his love,

Nay, may be all the more for that, he feels  
Your distaste to his service, and himself:  
I'd have you think that all a subject's merits,  
However highly heap'd, however long,  
Still are but heaps of sand, that some new tide  
Of royal favour may wash clean away,  
One little error cancelling perhaps  
The whole account of life-long services.  
Be warn'd by me; clear up your heavy brow,  
And meet his kind looks with a look as kind,  
Whatever cloud be on the heart within:  
If not your friend, Don Cesar, as your servant  
Let me implore you.

*Ces.* Oh, Donn Arias,  
I kiss his Highness' feet, and your kind hands  
That bring his favours to me: and to each  
Will answer separately. First to him;—  
Tell him I daily pray that Heav'n so keep  
His life, that Time, on which his years are strung,  
Forget the running count; and, secondly,  
Assure him, Arias, the melancholy  
He speaks of not a jot abates my love  
Of him, nor my alacrity in his service;  
Nay, that 'tis nothing but a little cloud  
In which my books have wrapped me so of late  
That, duty done, I scarce had time or spirit  
Left to enjoy his gracious company.\*  
Perhaps too, lest he surfeit of my love,  
I might desire by timely abstinence  
To whet his liking to a newer edge.  
Thus much for him. For you, Don Arias,  
Whose equal friendship claims to be repaid  
In other coin, I will reveal to you  
A secret scarcely to myself confessed,  
Which yet scarce needs your thanks, come at a moment  
When my brimm'd heart had overflow'd in words,  
Whether I would or no. Oh, Arias,  
Wonder not then to see me in a moment  
Flying from melancholy to mere joy,  
Between whose poles he ever oscillates,  
Whose heart is set in the same sphere with mine:  
Which saying, all is said. I love, my friend;  
How deeply, let this very reticence,

That dare not tell what most I feel, declare.  
Yes, I have fixed my eyes upon a star;  
Toward which to spread my wings ev'n against hope,  
Argues a kind of honour. I aspir'd,  
And (let not such a boast offend the ears,  
That of themselves have open'd to my story),  
Not hopelessly: the heav'n to which I pray'd  
Answer'd in only listening to my vows;  
Such daring not defeated, not disdain'd.  
Two years I worshipp'd at a shrine of beauty,  
That modesty's cold hand kept stainless still;  
Till wearied, if not mov'd by endless prayers,  
She grants them; yea, on this most blessed day,  
With this thrice blessed letter, You must see it,  
That your felicitations by rebound  
Double my own; the first victorious trophy  
That proud ambition has so humbly won.  
Oh Arias, 'tis much I have to tell,  
And tell you too at once; being none of those  
Who overmuch entreaty make the price  
Of their unbosoming; who would, if they knew  
In what the honour of their lady lies,  
Name her at once, or seal their lips for ever.  
But you are trusty and discreet: to you  
I may commit my heart; beseeching you  
To keep this love-song to yourself alone,  
Assigning to the Prince, remember this,  
My books sole cause of my abstraction.  
Donna Anna de Castelvî—  
(I can go on more freely now the name  
Of her I worship bars my lips no more)  
Is she who so divides me from myself,  
That what I say I scarcely know, although  
I say but what I feel: the melancholy  
You ask about, no gloomy sequestration  
Out of the common world into a darker,  
But into one a thousand times more bright;  
And let no man believe he truly loves,  
Who lives, or moves, or thinks, or hath his being  
In any other atmosphere than Love's,  
Who is our absolute master; to recount  
The endless bead-roll of whose smiles and tears  
I'd have each sleepless night a century.

Much have I said—have much more yet to say!  
But read her letter, Arias, the first seal  
Of my success, the final one, I think,  
Of my sure trust in you; come, share with me  
My joy, my glory, my anxiety;  
And above all things, once more, Arias,  
Down to your secret'st heart this secret slip;  
For every secret hangs in greater fear  
Between the speaker's mouth and hearer's ear,  
Than any peril between cup and lip.

*Ar.* You have good cause for joy.

*Cesar.* You will say so  
When you have read the letter.

*Ar.* You desire it. [*Reads.*

"To confess that one is loved is to confess that one loves too; for there is no woman but loves to be loved. But alas, there is yet more. If to cover my love I have pretended disdain, let the shame of now confessing it excuse me. Come to me this evening and I will tell you what I can scarce understand myself. Adieu, my love, adieu!"

Your hands are full indeed of happy business.

*Ces.* Enough: you know what you shall tell the Prince  
In my behalf: if he be satisfied  
I'll wait on him directly.

*Ar.* Trust to me.

*Ces.* Let my sighs help thee forward, O thou sun,  
What of thy race in heaven remains, to run:  
Oh do but think that Daphne in the west  
Awaits thee, and anticipate thy rest!

[*Exeunt Cesar and Lazaro.*

*Ar.* Charg'd with two secrets,  
One from my Prince, the other from my friend,  
Each binding equally to silence, each  
Equally the other's revelation needing,  
How shall I act, luckless embosomer  
Of others' bosoms! how decide between  
Loyalty and love with least expense to both!  
The Prince's love is but this morning's flower,  
As yet unsunn'd on by his lady's favour;  
Cesar's of two years' growth, expanded now  
Into full blossom by her smiles and tears;  
The Prince, too loves him whom his lady loves,  
And were he told, might uncontested leave

The prize that one he loves already owns;  
 And so both reap the fruit, and make the excuse  
 Of broken silence, if it needs must break.  
 And yet I grope about, afraid to fall  
 Where ill-advised good-will may ruin all.

[Exit.]

## SCENE XI

*A corridor in the palace**Enter Prince, Don Felix, Donna Anna, and train.**Prince.* I just show you the way.*Anna.* Your Highness must not do yourself so great indignity.*Prince.* To the bounds at least of my sister's territory.*Anna.* Nay, my lord, that were undue courtesy.*Prince.* What courtesy, madam, can be undue from any man to any lady?*Anna.* When that lady is your subject, whom your very condescension dazzles to her own discomfiture.*Prince.* What, as the morning star dazzles the sun, whom he precedes as petty harbinger? If I obey you 'tis that I fear my own extinction in your rays. Adieu.*Anna.* God keep your Highness.

[Exit.]

*Prince.* Don Felix, will you attend your sister?*Felix.* I only stay to thank your Highness (both as subject and as servant) for all the honour that you do us; may Heaven so prolong your life that even oblivion herself—*Prince.* Nay, truce to compliment: your sister will not of my company, unless under your proxy. So farewell. [Exit Felix.]  
 Is there a greater nuisance than to have such windy nonsense stuff'd into one's ears, when delight is vanished from the eyes!*Enter Arias.*

But, Don Arias! You have seen Cesar?

*Ar.* Yes, my lord; but ere I tell you about him, would know how far this last interview with Donna Anna has advanced your love.*Prince.* Oh Arias, Arias, my love for her  
 So blends with my solicitude for him,  
 I scarce can hold me clear between the two.  
 Yet let me tell you. In my sister's room,  
 Whither I went, you know, upon our parting,

I saw my lady like a sovereign rose  
Among the common flowers; or, if you will,  
A star among the roses; or the star  
Of stars, the morning star: yea, say at once  
The sun himself among the host of heaven!  
My eyes and ears were rapt with her; her lips  
Not fairer than the words that came from them.  
At length she rose to go: like the ev'ning star  
Went with the ev'ning; which, how short, say love  
Who'd spin each golden moment to a year,  
Which year would then seem than a moment less.

*Ar.* Is then, my lord, this passion so deep fixed?

*Prince.* Nay, but of one day's growth——

*Ar.* I come in time then.

My lord, in one word, ff you love Don Cesar,  
Cease to love Donna Anna.

*Prince.* Arias,  
He who begins to hint at any danger  
Is bound to tell it out—nothing, or all.  
Why do you hesitate?

*Ar.* Because, my lord,  
But hinting this to you, I break the seal  
Of secrecy to him.

*Prince.* But it is broken;  
And so——

*Ar.* Oh, Cesar, pardon him who fails  
His pledge to you to serve his Prince! My lord,  
The cloud you long have seen on Cesar's brow,  
Is not, as he would have you think it, born  
Of bookish studies only, but a cloud,  
All bright within, though dark to all without,  
Of love for one he has for two long years  
Silently worshipped.

*Prince.* Donna Anna!

*Ar.* Ay.

*Prince.* Cesar loves Donna Anna! be it so—  
I love him, as you say, and would forgo  
Much for his sake. But tell me, Arias,  
Knows Anna of his passion?

*Ar.* Yes, my lord,  
And answers it with hers.

*Prince.* Oh wretched fate!  
Desperate ere jealous—jealous ere in love!

If Cesar but lov'd her, I could, methinks,  
 Have pardon'd, even have advanc'd his suit  
 By yielding up my own. But that *she* loves,  
 Blows rivalry into full blaze again.  
 And yet I will not be so poor a thing  
 To whine for what is now beyond my reach,  
 Nor must the princely blood of Parma  
 Run jealous of a subject's happiness.  
 They love each other then?

*Ar.* I even now  
 Have seen a letter——

*Prince.* Well?

*Ar.* That Donna Anna  
 Has written him, and in such honey'd words——

*Prince.* Why, is it not enough to know she loves him?  
 You told me so: my mind made up to that,  
 Why should a foolish letter fright it back?  
 And yet—yet, what last spark of mortal love  
 But must flame up before it dies for ever  
 To learn but what that foolish letter said!  
 Know you?

*Ar.* I saw it.

*Prince.* You saw it! and what said it?

*Ar.* After a chaste confession of her love,  
 Bidding him be to-night under her lattice.

*Prince.* Under her lattice, while his Prince is left  
 Abroad; they two to whisper love together,  
 While he gnaws hopeless jealousy alone.  
 But why, forsooth, am I to be the victim?  
 If I can quench my love for Cesar's sake,  
 Why not he his for me? Tell me, Don Arias,  
 Does Cesar know my passion?

*Ar.* How should he,  
 You having told the secret but to me?

*Prince.* By the same means that I know his.

*Ar.* My lord,  
 My loyalty might well be spar'd that taunt.

*Prince.* Ah, Arias, pardon me, I am put out,  
 But not with you, into whose faithful charge  
 I vest my love and honour confidently.  
 Enough, in what I am about to do  
 I mean no malice or ill play to Cesar:  
 'Tis but an idle curiosity:



And surely 'tis but fair, that if his Prince  
Leave him the lists to triumph in at leisure,  
I may at least look on the game he wins.  
You shall keep close to him, and tell me all  
That passes between him and her I love.  
*Ar.* But having taunted me with my first step  
In your behalf, my lord——

*Prince.* Nay, sir, my will  
At once absolves and authorises you,  
For what is told and what remains to tell.

*Ar.* But, sir——

*Prince.* No more——

*Ar.* I must obey your bidding,  
But yet——

*Prince.* I may divert my jealousy,  
If not avenge it.

*Ar.* Ah! what straits do those  
Who cannot keep their counsel fall into!

*Prince.* All say so, and all blab, like me and you!  
Look where he comes; let us retire awhile.

*[Prince and Arias retire.]*

*Enter Cesar and Lazaro.*

*Ces.* O Phœbus, swift across the skies  
Thy blazing carriage post away;  
Oh, drag with thee benighted day,  
And let the dawning night arise!  
Another sun shall mount the throne  
When thou art sunk beneath the sea;  
From whose effulgence, as thine own,  
The affrighted host of stars shall flee.

*Laz.* A pretty deal about your cares  
Does that same Phœbus care or know;  
He has to mind his own affairs,  
Whether you shake your head or no.  
You talk of hastening on the day?  
Why heaven's coachman is the Sun,  
Who can't be put out of his way  
For you, sir, or for anyone.

*Ces.* The Prince! and something in my bosom tells me  
All is not well. My lord, though my repentance  
Does not, I trust, lag far behind my fault,  
I scarce had dar'd to approach you Highness' feet,

Had not my friend, Don Arias, been before  
As harbinger of my apology.

*Prince.* Cesar, indeed Don Arias has told me  
The story of your sadness: and so well,  
I feel it, and excuse it, as my own;  
From like experience. I do not resent,  
But would divert you from it. Books, my friend,  
Truly are so seductive company,  
We are apt to sit too long and late with them,  
And drowse our minds in their society;  
This must not be; the cause of the disease  
Once known, the cure 's easy; if 'tis books  
Have hurt you, lay them by awhile, and try  
Other society—less learn'd perhaps,  
But cheerfuller—exchange the pent-up air  
Of a close study for the breathing world.  
Come, we'll begin to-night;  
Visit in disguise (as I have wish'd to do)  
The city, its taverns, theatres, and streets,  
Where music, masque, and dancing may divert  
Your melancholy: what say you to this?

*Ces.* Oh, my kind lord, whose single word of pardon  
Has turn'd all leaden grief to golden joy,  
Made me another man, or, if you will,  
The better self I was——

*Prince.* Why this is well;  
To-night together then——

*Ces.* Yet pardon me.

*Prince.* How now?

*Ces.* It almost would revive my pain  
That you should spend yourself upon a cure  
Your mere forgiveness has already wrought.  
Let this day's happiness suffice the day,  
And its night also: 'twill be doubly sweet,  
Unbought by your annoyance.

*Prince.* Nay, my Cesar,  
Fear not for that: after so long estrangement,  
My pain would be the losing sight of you  
On this first night of your recovery.  
Lazaro!

*Las.* My lord?

*Prince.* You too shall go with us.

*Las.* And not a trustier shall your Highness find



Who feel for your disquiet as my own;  
And since our hearts are knit so close together,  
Yours cannot suffer but mine straightway feels  
A common pain; seek we a common cure.  
To-night I shall expect you. Until then,  
Farewell.

[Exit.]

*Ces.* Fortune! to see a fair occasion  
So patiently pursued, so fairly won,  
Lost at the very moment of success!  
O Lazaro—what will my lady say!

*Las.* That I can't guess.

*Ces.* What will she do!

*Las.* Oh that

Is answer'd far more easily. She'll stand  
All night beside the window to no purpose.

*Ces.* Why she must say my love was all pretence,  
And her offended dignity vindicate,  
Rejecting me for ever! Misery!

*Las.* Dear me, sir, what is now become of all  
About, "Thou dawning night, benighted day."  
"Thou coachman sun!" etceteretera?

*Ces.* Wilt thou be ever fool!

*Las.* If thou be not,  
Listen—fool's bolts, they say, are quickly shot—  
Who secrets have and cannot hold 'em,  
Shall surely rue the day they told 'em.

## ACT II

### SCENE I

*A public square in Parma. Night*

*Enter Prince, Cesar, Felix, Arias, and Lazaro, disguised.*

*Ar.* A lovely night!

*Prince.* As Night we choose to call,  
When Day's whole sun is but distributed  
Into ten thousand stars.

*Fel.* Beside the moon,  
Who lightly muffled like ourselves reveals  
Her trembling silver.

*Las.* What! by way, you mean,  
Of making up the account?

*Ces. [Aside.]* To think, alas!  
The first sweet vintage of my love thus lost,  
And, as my lady must too surely think,  
By my forgetfulness. *[Aloud.]* My lord, indeed  
The night wears on. May not the chiller air  
That blows from the returning tide of day  
Affect you?

*Prince.* Nay, my state forbidding me  
Much to be seen about the streets by day,  
The night must serve my purpose.

*Ces. [Aside.]* Patience then!  
And I must try and draw my thoughts from her  
I cannot reach. *[Aloud.]* How does the Lady Flora  
Please you, my lord?

*Prince.* The Lady Flora? Oh,  
What she of Milan? Too far off, I think,  
For one's regards to reach.

*Las.* Ah true, my lord;  
What is the use of a mistress in the moon,  
Unless one were the man there?

*Ar.* Signora Laura  
Has a fair figure.

*Las.* Yes, and asks a high one.

*Felix.* A handsome hand.

*Laz.* At scolding, yes.

*Ar.* I think

She lives close by.

*Laz.* But don't you bid for her  
Without fair trial first, my lord. Your women  
Are like new plays, which self-complacent authors  
Offer at some eight hundred royals each,  
But which, when once they're tried, you purchase dear  
Eight hundred for a royal.

*Ces.* [*Aside.*] Now, methinks,  
Ev'n now my lady at the lattice stands  
Looking for me in vain, and murmuring  
"Why comes he not? I doubted I was late,  
But he comes not at all!" And then—Ah me,  
I have forgotten to forget!—  
[*Aloud.*] Celia sings well, my lord?

*Laz.* A pretty woman  
Can no more sing amiss than a good horse  
Be a bad colour.

*Ces.* The old Roman law  
To all the ugly women us'd to assign  
The fortunes of the handsome, thinking those  
Sufficiently endow'd with their good looks.

*Laz.* Ah! and there Laura lives, the lass who said  
She'd sell her house and buy a coach withal;  
And when they ask'd her, where she'd live, quoth she,  
"Why, *in* my coach!" "But when night comes," say they,  
"Where then?"—"Why in the coach-house to be sure!"<sup>1</sup>

*Ces.* Indeed, indeed, my lord, the night wears on,  
And sure your sister lies awake foreboding  
Some danger to your person.  
Consider her anxiety!

*Prince.* [*Aside.*] Nay, *yours*  
Lies nearer to my heart.

*Ces.* My lord?

*Prince.* I said

No matter for my sister, that was all;  
She knows not I'm abroad.

*Ces.* My hope is gone!

<sup>1</sup> The ambition for a coach so frequently laughed at by Calderon, is said to be in full force now; not for the novelty of the invention, then, nor perhaps the dignity, so much as for the real comfort of easy and sheltered carriage in such a climate.

*Laz.* There, yonder in that little house, there lives  
A girl with whom it were impossible  
To deal straightforwardly.

*Prince.* But why?

*Laz.* She's crooked.

*Ar.* And there a pretty girl enough, but guarded  
By an old dragon aunt.

*Laz.* O Lord, defend me  
From all old women!

*Prince.* How so, Lazaro?

*Laz.* Oh, ever since the day I had to rue  
The conjurer's old woman.

*Prince.* Who was she?

*Laz.* Why, my lord, once upon a time  
I fell in love with one who would not have me  
Either for love or money: so at last  
I go to a certain witch—tell him my story:  
Whereon he bids me do this; cut a lock  
From my love's head and bring it to him. Well,  
I watch'd my opportunity, and one day,  
When she was fast asleep, adroitly lopp'd  
A lovely forelock from what seem'd her hair,  
But was an hair-loom rather from her wig,  
Descended from a head that once was young  
As I thought her. For, giving it the witch,  
To work his charm with, in the dead of night,  
When I was waiting for my love to come,  
Into my bedroom the dead woman stalk'd  
To whom the lock of hair had once belong'd,  
And claim'd me for her own. O Lord, how soon  
"Sweetheart" and "Deary" chang'd to "Apage!"  
And flesh and blood to ice.

*Ces.* [*Aside.*] Alas! what boots it trying to forget  
That which the very effort makes remember!  
Ev'n now, ev'n now, methinks once more I see her  
Turn to the window, not expecting me,  
But to abjure all expectation,  
And, as she moves away, saying (methinks  
I hear her), "Cesar, come when come you may,  
You shall not find me here." "Nay, but my love,  
Anna! my lady! hear me!" Oh confusion,  
Did they observe?

*Prince.* [*Aside to Arias.*] How ill, Don Arias,

Poor Cesar hides his heart——

*Ar.* Ev'n now he tries

The mask again.

*Prince.* Indeed I pity him,

Losing one golden opportunity;

But may not I be pitied too, who never

Shall have so much as one to lose?

*Ar.* Speak low;

You know her brother's by.

*Prince.* No matter; true

Nobility is slowest to suspect.

*Musician.* [*Sings within.*]<sup>1</sup>

Ah, happy bird, who can fly with the wind,

Leaving all anguish of absence behind;

Like thee could I fly,

Leaving others to sigh,

The lover I sigh for how soon would I find!<sup>1</sup>

*Ces.* Not an ill voice!

*Fel.* Nay, very good.

*Prince.* How sweetly  
Sweet words, sweet air, sweet voice, atone together!

Arias, might we not on this sweet singer

Try Lazaro's metal and mettle? you shall see.

Lazaro!

*Las.* My lord!

*Prince.* I never go abroad

But this musician dogu me.

*Las.* Shall I tell him

Upon your Highness's request, politely,

To move away?

*Prince.* I doubt me, Lazaro,  
He will not go for that, he's obstinate.

*Las.* How, then, my lord?

*Prince.* Go up and strike him with your sword.

*Las.* But were it brave in me, back'd as I am,

To draw my sword on one poor piping bird?

If I must do it, let me challenge him

Alone to-morrow.

But let me warn him first.

*Prince.* Do as I bid you,

Or I shall call you coward.

*Ces.* Lazaro,

<sup>1</sup> This little song is from the *Desdicha de la Vos*.



Obey his Highness.

*Laz.* O good providence,

Temper the wind to a shorn lamb!

*Musician.* [*Within.*]

Ah, happy bird, whom the wind and the rain,  
And snare of the fowler, beset but in vain;

Oh, had I thy wing,  
Leaving others to sing,

How soon would I be with my lover again!

*Laz.* [*Aloud within.*] Pray God, poor man, if thou be innocent  
Of any ill intention in thy chirping,  
The blade I draw upon thee turn to wood!  
A miracle! A miracle!

[*Rushing in.*]

*Prince.* How now?

*Laz.* The sword I lifted on an innocent man,  
Has turn'd to wood at his assailant's prayer!  
Take it, my lord, lay 't in your armoury  
Among the chiefest relics of our time.  
I freely give it you, upon condition  
You give me any plain but solid weapon  
To wear instead.

*Prince.* You are well out of it.  
It shall be so.

*Ces.* My lord, indeed the dawn  
Is almost breaking.

*Prince.* Let it find us here.  
But, my dear Cesar, tell me, are you the better  
For this diversion!

*Ces.* Oh, far cheerfuller.  
Though with some little effort.

*Prince.* And I too.  
So love is like all other evils known;  
With others' sorrow we beguile our own.

[*Exeunt.*]

## SCENE II

*The garden of Donna Anna's house; Donna Anna and  
Elvira at a window. Dawn*

*Elv.* Yet once more to the window?

*Anna.* Oh, Elvira,  
For the last time! now undeceiv'd to know  
How much deceiv'd I was!

Alas, until I find myself despis'd,  
 Methought I was desir'd, till hated, lov'd;  
 Was 't not enough to know himself belov'd,  
 Without insulting her who told him so!  
 Was 't not enough——

Oh, wonder not, Elvira, at my passion;  
 Of all these men's enchantments, none more potent  
 Than what might seem unlikeliest—their disdain.

*Elv.* Indeed you have good cause for anger, madam:  
 But yet one trial more.

*Anna.* And to what end?

I'll not play Tantalus again for him.  
 Oh, shameful insult! had I dream'd of it,  
 Would I have written him so tenderly?  
 Told my whole heart?—But, once in love, what woman  
 Can trust herself, alas, with pen and ink!

*Elv.* Were he to come now after all, how then?  
 Would you reproach, or turn your back on him,  
 Or——

*Anna.* Nay, I know not. Is 't not possible,  
 He is detain'd, Elvira, by the Prince  
 Upon State business?

*Elv.* You excuse him then!

*Anna.* Oh, anything to soothe me!

*Elv.* Who excuses  
 Will quickly pardon.

*Anna.* Ay, if he came now,  
 Now, as you say, Elvira,  
 And made excuses which I knew were false,  
 I *would* believe them still. Would he were come  
 Only to try. Could I be so deceiv'd!

*Enter Cesar and Lazaro, below.*

*Laz.* See you not day has dawn'd, sir?

*Ces.* Mine, I doubt,  
 Is set for ever. Yet, in sheer despair,  
 I come to gaze upon the empty east!  
 But look!

*Laz.* Well, sir?

*Ces.* See you not through the twilight?

*Laz.* Yes, sir; a woman: and when I say a woman,  
 I mean two women.

*Ces.* Oh, see if it be she.

*Laz.* 'Twould make Elvira jealous, sir.

*Ces.* Oh, lady,

Is it you?

*Anna.* Yes, I, Don Cesar: who all night

Have waited on your pleasure, unsuspecting  
What now too well I know.

My foolish passion, sir, is well reveng'd  
By shamed repentance. Oh, you come at last,  
Thinking belike, sir, with the morning star  
Retrieve the waste of night; oh, you lov'd me, sir,  
Or seem'd to do, till having won from me  
Confession of a love I feel no more,  
You turn it to disdain, Oh, think not, sir,  
That by one little deed in love, like law,  
You gain the full possession of my heart  
For ever; and for this idle interview,  
Do you so profit by it as to learn  
Courtesy to a lady; which when learn'd  
Come and repeat to me. *[Retires from window.]*

*Ces.* And having now  
Arraign'd me of the crime, why do you leave me  
To plead my exculpation to the winds?  
O Donna Anna, I call Heav'n to witness  
'Twas not my negligence, but my ill star  
That envied me such ill-deserv'd delight.  
If it be otherwise,

Or even you *suspect* it otherwise,  
Spurn me, not only now, but ever, from you.  
Since better were it with a conscience clear  
Rejected, than suspiciously received.  
The Prince has kept me all the night with him  
About the city streets: your brother, who  
Was with us, can bear witness. Yet if still  
You think me guilty, but come back to say so,  
And let me plead once more, and you once more  
Condemn, and yet once more, and all in vain,  
If you will only but come back again!

*Anna.* *[Returning to the window.]* And this is true?

*Ces.* So help me Heav'n, it is!

Why, could you, Anna, in your heart believe  
I could forget you?

*Anna.* And, Don Cesar, you

That, were it so, I could forget my love?  
 But see, the sun above the mountain-tops  
 Begins to peep, and morn to welcome him  
 With all her smiles and tears. We must begone.  
 I shall another quick occasion find,  
 When I shall call, and you—not lag behind?  
*Ces.* Oh, once more taken to your heart again,  
 My shame turns glory, and delight my pain.  
 Yet tell me——

*Anna.* Well?

*Ces.* Of your suspicions *one*  
 Lingers within you?

*Anna.* Ay, a legion,  
 That at your presence to their mistress' pride  
 Turn traitors, and all fight on Cesar's side!

*Ces.* Farewell then, my divine implacable!

*Anna.* Victim and idol of my eyes, farewell!

[*Exeunt Cesar and Anna severally.*]

*Las.* Well, and what has *my* mistress to say to me? Does she  
 also play the scornful lady?

*Elv.* I? why?

*Las.* Because my mistress' mistress does so to my master, whose  
 love I follow in shadow.

*Elv.* Oh, I did not understand.

*Las.* When he's happy then I'm jolly;  
 When he's sad I'm melancholy:  
 When he's love-infected, I  
 With the self-same fever fretted,  
 Either am bound like him to fry,  
 Or if he chooses to forget't,  
 I must even take his cue,  
 And, Elvira, forget you.  
 Do you enact your lady. Now,  
 Begin. Be angry first——

*Elv.* But how?

*Las.* Hide up, no matter how or why,  
 Behind the window-blind, while I  
 Underneath it caterwaul;—

*Elv.* What are the odds I don't reply?

*Las.* Just the odds that I don't call.

## SCENE III

*A room in the palace. The Prince and Don Felix, discovered at the back of the stage*

*Fel.* Why is your Highness sad?

*Prince.* Not sad, Don Felix:

Oh, would it were some certain shape of sorrow  
That I might grapple with, not a vague host  
Of undefin'd emotions! Oh, how oft  
The patching up of but a single seam,  
Opens a hundred others! Lucky he  
Who can to disenchantment bare his eyes  
Once and for all, and in oblivion  
Shut up vain hope for ever!

*Enter Cesar, Arias, and Lazaro, in front.*

*Ces.* [*To Arias as they enter.*] And so at last was satisfied.

*Ar.* His Highness and Don Felix.

*Ces.* I am sure that he who profits not by opportunity scarce  
covets it enough. Taking advantage of the cleared heaven,  
I have here written my lady, asking her when she will give  
me the meeting she promised; Lazaro, take the letter: Don  
Felix here, you can easily deliver it.

*Laz.* I'll feign an errand, and so get into the house. [*Exit.*]

*Fel.* [*To Prince.*] Cesar and Arias, my lord.

*Prince.* I know their business. Oh, what a tempest does every  
breeze from that quarter raise in my bosom! Well, gentlemen?

*Ar.* Cesar, my lord, was telling me——

*Prince.* About his melancholy studies still? Pray tell me.

*Ces.* Nay, my lord, all melancholy flies from the sunshine in  
your presence.

*Prince.* What then?

*Ces.* I still distrust myself; Don Arias must, my lord, answer  
for me.

*Prince.* Don Arias, then?

*Ar.* [*Aside.*] Fresh confidence should bind me his anew. But it  
comes too late.

*Ces.* [*Aside to Arias.*] Be careful what you say.

*Ar.* Trust me.

[*Cesar retires.*]

*Prince.* [*To Arias, apart.*] Well now, Don Arias?

*Ar.* At first much enraged against him, at last she yielded to

his amorous excuses; and, finding Don Felix here, he has sent her a letter beseeching another meeting.

*Prince.* When?

*Ar.* This moment.

*Prince.* Who can doubt the upshot! I must contrive to thwart them. [*Aloud.*] But ere I hear your story, Arias, I must tell Don Felix what I was about to do as these gentlemen came in and interrupted me: that his sister was ill—had fainted—from some vexation or fright, as I think.

*Fel.* Anna?

*Prince.* So my sister told me. Had you not better see to her?

*Fel.* With your leave, my lord. [*Exit.*]

*Prince.* [*Aside.*] And so, as I wished, prevent her answering, if not getting, the letter. [*Aloud.*] I will ask Nisida how it was. [*Exit.*]

*Ces.* What did you tell the Prince to draw this new trouble on me?

*Ar.* Ay, even so. Blame him who has been even lying in your service. Look you now, the Prince told me he had overheard the names "Don Felix" and "Donna Anna" between us as we came in talking; and, tethered to that, I was obliged to drag this fainting fit into the service.

*Ces.* Oh, if Felix find Lazaro at his house!

*Ar.* Fear not, anxiety will carry him home faster than a letter Lazaro.

*Ces.* Alas that the revival of my joy  
Is the revival of a fresh annoy;  
And that the remedy I long'd to seize  
Must slay me faster than the old disease.

[*Exeunt.*]

#### SCENE IV

*An apartment in Don Felix's house. Donna Anna and Elvira*

*Elv.* Well, have you finished writing?

*Anna.* I have written,  
Not finished writing. That could never be;  
Each sentence, yea, each letter, as I write it,  
Suggesting others still. I had hop'd, Elvira,  
To sum my story up in a few words;  
Took pen and paper, both at the wrong end:—  
Tried to begin, my mind so full I knew not



*Fel.* You, Elvira  
(My sister cannot), tell me what has happened?

*Elv.* Oh, nothing but a swoon, sir:  
My mistress fainted: that is all: accounts  
For all her paleness and discomfiture.

*Fel.* 'Twas that I heard.

*Elv.* I do assure you, sir,  
We thought her dead—however she dissemble  
Out of her love for you.

*Fel.* 'Twas kind of her:  
But yet not kindness, Anna, to delude me  
Into a selfish ignorance, of your pain.  
Enough, you are better now?

*Anna.* Indeed.

*Fel.* That's well.  
But, by the way, what meant you by "your love,"  
And "not dishonouring me"?

*Anna.* "My love," and "not  
Dishonouring"! did I say so? I must mean,  
My senses still half-drown'd, my love for you  
That would not have you pain'd. A true love, *Felix*,  
Though a mistaken, may be, as you say,  
Yet no dishonour.

*Fel.* Still I have not heard  
What caus'd this illness.

*Anna.* [*Aside.*] He presses hard upon me,  
But I'll out-double him. [*Aloud.*] The cause of it?  
Why—sitting in this room,  
I heard a noise in the street there: went to the window,  
And saw a crowd of people, their swords out, fighting  
Before the door; and (what will foolish fear  
Not conjure up?) methought that one of them  
Was you—and suddenly a mortal chill  
Came over me, and—you must ask Elvira  
For all the rest.

*Elv.* [*Aside.*] Why ever have the trouble  
Of coining lies when truth will pass as well!

*Enter Lazaro.*

*Las.* So far so good.

*Fel.* Lazaro?

*Las.* [*Seeing Felix.*] Is 't his ghost? for certainly I left his body  
at the palace.



*Anna.* My evil stars bear hard upon me!

*Laz.* I'm done for, unless a good lie—— [*Aloud.*] Ruffian, rascal, scamp!

*Fel.* How now?

*Laz.* Murderer! villain!

*Fel.* Softly, softly, breathe awhile! what's the matter?

*Laz.* Nothing, nothing, yet had I not exploded incidentally, or as it were superficially, I had altogether burst. Oh, the rascal! the slave!

*Fel.* But tell me the matter.

*Laz.* Oh, the matter—indeed the matter—you may well ask it—indeed you may—Oh, the murderer!

*Fel.* Come, come, tell us.

*Laz.* Ay, well, look here, my lords and ladies, lend me your ears; I was at cards: yes: for you must know, my lord, I sometimes like a bout as my betters do: you understand this?

*Fel.* Yes—well?

*Laz.* Well, being at cards, as I say: ay, and playing pretty high too: for I must confess that sometimes, like my betters—you understand?

*Fel.* Go on—go on.

*Laz.* Well, being, as I said, at cards,  
And playing pretty high too—mark me that—  
I get into discussion or dispute,  
(Whichever you will call it) with a man,  
If man he may be call'd who man was none—  
Ye gods! to prostitute the name of man  
On such as that!—call him a manikin,  
A mandarin, a mandrake,  
Rather than man—I mean in *soul*, mark you;  
For in his outward man he was a man,  
Ay, and a man of might. Nay, more than man,  
A giant, one may say. Well, as I said,  
This wretch and I got to high words, and then  
(Whither high words so often lead) to blows;  
Out came our swords. The rascal having seen  
What a desperate fellow at my tool I was,  
Takes him eleven others of his kidney,  
Worse than himself, and all twelve set on me.  
I, seeing them come on, ejaculate,  
“From all such rascals, single or in league,  
Good Lord, deliver us,” set upon all twelve  
With that same sword, mark me, our gracious Prince

Gave me but yesternight, and, God be praised,  
 Disgrac'd not in the giving—  
 Beat the whole twelve of them back to a porch,  
 Where, after bandying a blow with each,  
 Each getting something to remember me by,  
 Back in a phalanx all came down on me,  
 And then dividing, sir, into two parties,  
 Twelve upon this side—do you see? and nine  
 On this—and three in front—

*Fel.* But, Lazaro,  
 Why, twelve and nine are twenty-one—and three—  
 Why, your twelve men are grown to twenty-four!  
 How's this?

*Laz.* How's this? why, counting in the shadows—  
 You see I count the shadows—twenty-four,  
 Shadows and all—you see!<sup>1</sup>

*Fel.* I see.

*Laz.* Well, sir,  
 Had not that good sword which our gracious Prince  
 Gave me but yesterday broke in my hand,  
 I should have had to pay for mass, I promise you,  
 For every mother's son of them!

*Fel.* Indeed?  
 But, Lazaro, I see your sword's entire:  
 How's that?

*Laz.* The most extraordinary part  
 Of all—

*Fel.* Well, tell us.

*Laz.* Why, I had first us'd  
 My dagger upon one: and when my sword  
 Snapped, with its stump, sir daggerwise I fought,  
 As thus; and that with such tremendous fury,  
 That, smiting a steel buckler, I struck out  
 Such sparks from it, that, by the light of them,  
 Snatching up the fallen fragment of my sword,  
 I pieced the two together.

*Fel.* But the dagger  
 You fought with first, and lost, you say—why, Lazaro,  
 'Tis in your girdle.

*Laz.* I account for that

<sup>1</sup> One cannot fail to be reminded of the multiplication of Falstaff's men in buckram, not the only odd coincidence between the two poets. Lazaro's solution of the difficulty seems to me quite worthy of Falstaff.

Easily. Look, sir, I drew it, as I said,  
And struck amain. The man I drew it on,  
Seeing the coming blow, caught hold of it,  
And struck it back on me; I, yet more skilful,  
With God's good help did so present myself  
That, when he struck at me, my own dagger's point  
Return'd into its sheath, as here you see it.  
Enough, I heard the cry of "Alguazils!"  
Ran off, and, entering the first open door,  
Now ask for sanctuary at your feet.

*Fel.* I think it is your trepidation  
Makes you talk nonsense.

*Anna.* Surely, my brother, this was the riot that so frightened me.  
*Fel.* And was I then the man, "if man it could be called who man  
was none," that Lazaro fought with?

*Anna.* I know not, I only know 'twas someone of a handsome  
presence like yours.

*Fel.* [*Aside.*] Perhaps his master—I much suspect it was Cesar  
that was dicing, and afterward fighting; and his servant, to  
cover him, invents this foolish story— [*Aloud.*] I will look  
into the street and see if it be clear. [*Exit.*]

*Elv.* Now say your say.

*Anna.* [*Giving Lazaro her letter.*] And quickly, Lazaro; taking  
this letter—

*Laz.* [*Giving Cesar's.*] And you this premium upon it.

*Anna.* Bid him be sure to come to me this evening; I have much  
to say. And thus much to you, Lazaro; your quarrel came in  
the nick of time to account for a swoon I had occasion to feign.

*Elv.* Quick! quick! he's coming back.

*Laz.* Madam, farewell.

*Anna.* And if my plot succeed,  
Feign'd quarrel shall to true love-making lead. [*Exeunt.*]

## SCENE V

*A room in the palace; Cesar and Arias talking: to whom  
after a time enter Lazaro*

*Laz.* Oh, I have had rare work.

*Ces.* The letter!

[*Takes it from Lazaro.*]

*Ar.* And how did it all end?

*Laz.* Well—as I am home at last safe and sound.

*Ces.* Arias, you share my heart; even read my letter with me.

[*They read.*]

*Las.* [*Aside.*] That my master should trust that babbler who let out about my wooden sword to the Prince! my life upon't, he'll do the same to him; for he who sucks in gossip is the first to leak it.

*Ar.* Sweetly she writes!

*Ces.* How should it be but sweet,  
Where modesty and wit and true love meet?

*Ar.* And expects you this evening!

*Ces.* Till which each minute is an hour, each hour

A day, a year, a century!

*Las.* And then

*In sæcula sæculorum.* Amen.

*Ar.* The Prince!

*Ces.* I dread his seeing me.

*Ar.* But how?

*Ces.* Lest, as already twice, he thwart me now.

*Enter Prince.*

*Prince.* Cesar here, when I am on fire to know the upshot of my plot upon his letter! I must get quit of him.

*Ces.* Good day, my lord.

*Prince.* Well, any news abroad?

*Ar.* Not that I know of, my lord.

*Prince.* Cesar, there are dispatches in my closet, have been lying there since yesterday, should they not be seen to at once?

*Ces.* My lord! [*Aside.*] I foresaw it!

*Prince.* Yes! I would have you look to them and report them to me directly.

*Ces.* [*Aside.*] Ah, this is better! [*Aloud.*] I'll see to them.

[*Aside.*] And then, I trust, day's work with daylight o'er,  
Man, nor malicious star, shall cross me more.

[*Exeunt Cesar and Lazaro.*]

*Prince.* And now about the letter?

*Ar.* I only know, my lord, that though Felix got home first, Lazaro got there somehow, somehow gave her the letter, and somehow got an answer.

*Prince.* Hast seen it?

*Ar.* Yes, my lord.

*Prince.* And——?

*Ar.* She appoints another meeting this evening.

*Prince.* And I must myself dispatch his work, so as to leave him free to-night! Oh, Arias, what can I do more?

*Ar.* Cannot your Highness go there yourself, and so at least stop further advancement?

*Prince.* True, true; and yet I know not; it might be too suspicious. I must consider what shall be done;

And what more subtle engine I may try

Against these lovers' ingenuity.

[*Exeunt*

## ACT III

### SCENE I

*A room in the palace. Prince and Don Arias*

*Ar.* How well the night went off! did not the music,  
The lights, the dances, and the ladies' eyes,  
Divert your 'Grace's sadness?

*Prince.* Rather, Arias,  
Doubled it.

Whithersoever Donna Anna mov'd,  
My eyes, that ever followed hers along,  
Saw them pursue Don Cesar through the crowd  
And only rest on him; I curs'd him then,  
And then excus'd him, as the judge should do  
Whose heart is yearning with the guilt he damns.

*Ar.* Where will this passion end?

*Prince.* I think in death,  
Led by the fatal secret you have told me.

*Ar.* I err'd, my lord; but all shall yet be well.  
But hush! Don Cesar comes.

*Prince.* Make out of him  
How sits the wind of love. Behind this screen  
I'll listen.

[*Hides*

*Enter Cesar.*

*Ar.* Well, Don Cesar?

*Ces.* Nay, *ill*, Don Cesar!  
Misfortune on misfortune! ev'n good fortune  
Forswears her nature but to scowl on me!  
Led by her letter, as the shades of night  
Were drawing in, I went—not now to stand  
Under her lattice with the cold, cold moon  
For company, but in the very room  
My lady warms and lightens with her presence!  
There when we two had just begun to whisper  
The first sweet words of love, upon a sudden  
As by some evil spirit prompted, her brother  
Comes in, and on some frivolous pretext

Carries her to the palace. I suspect  
He knows my purpose.

*Ar.* Nay——

*Prince.* [*Listening.*] He little thinks  
His evil spirit is so near him now.

*Ces.* Ay, and dead weary of these sicken'd hopes  
And lost occasions, I have resolv'd to break  
Through disappointment and impediment,  
And turning secret love to open suit,  
Secure at once her honour, and her brother's,  
And my own everlasting happiness,  
By asking her fair hand, 'fore all the world!

[*Exit*

*Ar.* You heard, my lord?

*Prince.* [*Advancing.*] And if he ask her hand,  
Felix will grant it as assuredly  
As I would my own sister's! Oh, Don Arias,  
What now?

*Ar.* Don Felix comes.

*Prince.* There's yet one way,  
He comes in time—Felix!

*Enter Felix.*

*Fel.* My lord!

*Prince.* Come hither.

You came in time—were present in my thoughts  
Before your coming. Hark you. I have long  
Long'd to requite your many services,  
By more substantial meed than empty breath,  
Too oft, they say, the end of princes' favour.  
Much I design for you; but in meantime,  
As some foretaste and earnest of my love,  
A kinsman, a near kinsman of my own,  
Has set his heart upon the Lady Anna,  
Your sister; fain would have her hand in marriage:  
And I, with your good liking,  
Have promis'd it to him.

*Fel.* Oh, my good lord,  
Your favour overpowers me!

*Prince.* Much content  
Both for his sake, so near of my own blood  
(His letters show how deep his passion is),  
And yours, if you approve it.

*Fel.* Did I not,  
Your will would be my law.  
*Prince.* Why this is well then.  
We'll talk it over at our leisure; meanwhile,  
For certain reasons, let this contract be  
Between ourselves alone—you taking care  
To pledge your sister's hand no other way.  
*Fel.* Oh, trust to me, my lord—Heav'n watch above  
Your Highness!

*Prince.* [*Aside.*] Oh, mad end of foolish love!

[*Exit.*

*Fel.* I'll straight away,  
And tell my sister of the happiness  
Awaits her. And may be shall learn of her  
How my own suit prospers with Njsida,  
The Prince's sister, which his present favour  
Now blows upon so fairly. Cesar!

*Enter Cesar.*

*Ces.* Well found at last. Oh, Felix!

*Fel.* What is 't now?  
Your heart seems labouring.

*Ces.* Yours must lighten it.  
You know, Don Felix, how by blood and birth  
I am a gentleman—not less, I trust,  
In breeding and attainment; my estate  
Sufficient for my birth—nursed by the Prince  
In his own palace from my earliest years,  
Until, howe'er unworthy of such honour,  
Receiv'd into his inmost heart and council:  
So far at least fitted for State affairs,  
As ever given from my earliest youth  
Rather to letters than to arms. Enough:  
You know all this, and know, or ought to know,  
How much I am your friend?

*Fel.* I do believe it.

*Ces.* Yea, Felix, and would fain that friendship knit  
By one still closer tie—Have you not guess'd,  
By many a sign more unmistakable  
Than formal declaration, that I love—  
Presumptuously perhaps—but that I love  
One of your house. Which saying all is said:  
For she is all your house who calls you "Brother."

*Fel.* Cesar, Heav'n knows how faithfully my heart



Answers to yours in all; how much I prize  
The honour you would do me. Would to God  
That I had seen the signs of love you talk of,  
Pointing this way; there is, I do assure you,  
No man in all the world to whom more gladly  
I would ally my sister and myself;  
But I did not. I grieve that it is so,  
But dare not cancel what is now, too late,  
Irrevocably agreed on with another.

*Ces.* By this "too late," I think you only mean  
To tantalise my too late declaration.

If that be your intent, I am well punished  
Already; be content with my contrition.  
You say you love me; and would well desire  
To see me wed your sister; seal at once  
My happiness, nor chill the opening day,  
Nor my love's blossom, by a lingering "Yea."

*Fel.* Indeed, indeed, my Cesar, not to revenge  
Delay of speech, or insufficient token,  
But with repeated sorrow I repeat,  
My sister's hand is pledg'd beyond recall,  
And to another; whom, for certain reasons,  
I dare not name, not even to herself,  
As yet——

*Ces.* If I survive, 'tis that fate knows  
How much more terrible is life than death!  
Don Felix, you have well reveng'd yourself  
Upon my vain ambition, speech delay'd,  
And signs that you would not articulate;  
But let my fate be as it will, may hers,  
Hers, yea, and his whose life you link to hers,  
Be so indissolubly prosperous,  
That only death forget to envy them!  
Farewell.

*Fel.* Farewell then: and remember, Cesar,  
Let not this luckless business interrupt  
Our long and loving intimacy.

*Ces.* Nay,  
It shall not, cannot, Felix, come what may. [*Exeunt separately.*]

*Enter Prince.*

*Prince.* When in my love's confusion and excess  
I fancy many a fond unlikely chance,  
F 119

Desire grows stronger, resolution less,  
I linger more the more I would advance.  
False to my nobler self, I madly seize  
Upon a medicine alien to my ill;  
And feeding still with that should cure disease,  
At once my peace and reputation kill  
By turns; as the conflicting passions fire,  
And chase each other madly through my breast,  
I worship and despise, blame and admire,  
Weep and rejoice, and covet and detest.  
Alas! a bitter bargain he must choose,  
Who love with life, or life with love, must lose!

*Enter Lazaro.*

*Laz.* Where can my master be? I shall go crazy, I think, running from room to room, and house to house, after him and his distracted wits.

*Prince.* Lazaro! Well, what news abroad?

*Laz.* Ah, my lord, there has been little of that under the sun this long while, they say. For instance, the slashed doublets just come into fashion, and which they call new; why 'twas I invented them years ago.

*Prince.* You? how?

*Laz.* Why, look you; once on a time when I was not so well off as now, and my coat was out at elbows, the shirt came through: many saw and admired—and so it has grown into a fashion.

*Prince.* Who listens to you but carries away food for reflection!

*[Exit*

*Laz.* Aha! you are somewhat surfeited, with that already, I take it.

So while the world her wonted journey keeps,  
Lazarus chuckles while poor Dives weeps.

*Enter Cesar.*

*Ces.* Lazaro, I waited till the Prince was gone.

Listen to me. Don Felix has betroth'd

His sister to another, not to me;

He will not tell me whom, nor does it matter:

All ill alike. But out of this despair

I'll pluck the crown that hope could never reach.

There is no time to lose; this very night

I'll carry her away.

*Laz.* Only beware  
Telling Don Arias what you mean to do.  
Is 't possible you see not all along  
Your secret playing on his faithless lips?  
Here's one last chance.

*Ces.* True, true.

*Laz.* You cannot lose  
By secrecy—what gain by telling him?

*Ces.* You may be right: and to clear up the cause  
Of past mischance, and make the future safe,  
I'll take your counsel.

*Laz.* Then hey for victory!  
Meanwhile, sir, talk with all and trust to none,  
And least of all in him is coming hither.  
And then in ocean wher' the weary sun  
Washes his swollen face, "there shall be done  
A deed of dreadful note."

*Enter Arias.*

*Ar.* How now, Don Cesar?

*Laz.* [*Aside.*] Here are you, be sure,  
When aught is stirring.

*Ar.* How speeds Love with you?

*Laz.* [*Aside.*] The lighter, sir, now you are left behind

*Ces.* Arias, my friend! All's lost!

The love I grew deep in my heart of hearts  
Is wither'd at the moment of its blossom.  
I went to Felix, ask'd his sister's hand:  
It was betroth'd, he told me, to another:  
I was too late. All's lost! It were in vain  
Weeping for that I never can attain:  
I will forget what I must needs forgo,  
And turn to other——

*Laz.* [*To Arias.*] Pray, sir, pardon me;  
But prithee say no more to him just now;  
It brings on such a giddiness.

*Ar.* Alas!

But can I be of service?

*Laz.* Only, sir,

By saying nothing more.

*Ar.* I am truly sorry.

*Laz.* That you can lie no longer in the matter.

Oh, the Lord speed you!

[*Exit.*

*Ces.* O Love, if mortal anguish ever move thee,  
 At this last hour requite me with one smile  
 For all thy sorrows! let what I have suffer'd  
 Appease thy jealous godhead! I complain not  
 That you condemn my merits as too poor  
 For the great glory they aspire unto;  
 Yet who could brook to see a rival bear  
 The wreath that neither can deserve to wear!

*Enter Prince and Arias.*

*Prince.* [*To Arias.*] Even so?  
 Good. That he may not think 'twas out of malice,  
 I made my business trench upon his love,  
 Now that his love's but Love-in-idleness,  
 I'll occupy him still. Cesar!

*Ces.* My lord?

*Prince.* I had like to have forgot. 'Tis Monday, is 't not?  
 I have dispatches both for Rome and Naples.  
 We must see to them to-night.

*Ces.* My lord!

*Prince.* Bring hither  
 Your writing.

*Ces.* [*Apart.*] Oh! the cup-full at my lips,  
 And dashed down, and for ever!  
 [*To Lazaro.*] Villain, the victory you told me of!

*Las.* What fault of mine, sir?

*Ces.* What fault! said you not  
 All now was well?

*Las.* Is 't I who make it wrong?

*Ces.* You meddled.

*Prince.* Are you ready?

*Ces.* Immediately.

Alas, alas! how shall my pen run clear  
 Of the thick fountain that is welling here!

*Prince.* [*Aside.*] And I shall learn from you how that dark pair  
 Contrive to smile, Jealousy and Despair.

[*Desk and papers brought in: exeunt Arias and Lazaro.*

Now, are you ready? [*Cesar sits at the desk*

*Ces.* Ay, my lord.

*Prince.* Begin then.

"I am secretly——"

*Ces.* "Secretly"—driven to madness!

*Prince.* "About the marriage——"

*Ces.* "Marriage"—that never shall take place!

*Prince.* "All is fair for you——"

*Ces.* "For you"—though perdition to me!

*Prince.* "Believe me——"

*Ces.* I shall not survive it!

*Prince.* "That Donna Anna of Castelv——"

*Ces.* "That Donna Anna——" I can write no more!

*Prince.* "Is such in birth, beauty, and wit——"

*Ces.* Oh, my lord, pardon me; but may I know

This letter's destination!

*Prince.* Eh? to Flanders.

Why do you ask?

*Ces.* To Flanders! But, my lord,

Surely no Flemish courier leaves to-day.

Might not to-morrow——

*Prince.* [*Aside.*] At the name of Anna

His colour chang'd. [*Aloud.*] No matter. 'Tis begun,

And we'll ev'n finish it. Where lett I off?

*Ces.* [*Reading.*] "Can write no more——"

*Prince.* Eh? "Write no more"? Did I

Say that?

*Ces.* My lord?

*Prince.* The letter. Give me it.

*Ces.* [*Aside.*] Come what come may then, what is writ is writ!

*Prince.* [*Reading.*] "I am secretly driven to madness about the marriage that never shall take place. All is fair for you, though perdition to me. Believe me, I shall not survive it, that Donna Anna—I can write no more."

Was this what I dictated?

*Ces.* [*Throwing himself at the Prince's feet.*] O my lord,

O noble Alexander! if the service

You have so often prais'd beyond desert

Deserve of you at all, snatch not from me

The only crown I ever ask'd for it,

To gild a less familiar brow withal.

This lady, Donna Anna,

Whom you are now devoting to another,

Is mine, my lord; mine, if a two years' suit

Of unremitted love not unreturn'd

Should make her mine; which mine beyond dispute

Had long ere this have made her, had not I

How many a golden opportunity

Lost, from my love to spend it on my Prince!

And this is my reward! Oh, knew I not  
How the ill star that rules my destiny,  
Might of itself dispose the gracious Prince,  
Who call'd me for his friend from infancy,  
To act my bitterest enemy unawares,  
I might believe some babbler——

*Prince.* Nay, Don Cesar,

If in all these cross purposes of love  
You recognise the secret hand of fate,  
Accuse no mortal tongue, which could not reach  
The stars that rule us all, wag as it would.  
Enough. I am aggrieved, and not, I think,  
Unjustly, that without my pleasure, nay,  
Without my knowledge even, you, my subject,  
And servant (leaving the dear name of friend),  
Dispos'd so of yourself, and of a lady  
Whose grace my Court considers as its own.  
Give me the pen: and, as you write so laxly,  
I must myself report——

*Ces.* My lord!

*Prince.* The pen. [He writes.]

*Ces.* If in misfortune's quiver there be left  
One arrow, let it come!

*Prince.* You could not write,  
Don Cesar; but perhaps can seal this letter:  
'Tis for Don Felix; send it to him straight.  
Or stay—I'd have it go by a sure hand:  
Take it yourself directly.

*Ces.* At one blow  
My love and friendship laid for ever low!

[Exit.]

*Enter Felix and Arias.*

*Ar.* The letter must be written.

*Prince.* Oh, Don Felix,  
I have this moment sent to you. No matter:  
'Twas but to say I have this instant heard  
Your sister's bridegroom is in Parma; nay,  
Perhaps already at your house.

*Fel.* Oh, my lord,  
How shall I thank you for this gracious news?

*Prince.* Nay, we will hear them from your sister's lips.  
To her at once.

[Exit Felix.]

And now, Don Arias,

You have to swear upon the holy cross  
That hilts this sword, that neither Donna Anna  
Know that I ever lov'd her, nor Don Cesar  
I ever cross'd his love.

*Ar.* Upon this cross  
I swear it; and beseech you in return  
Never, my lord, to tell Don Cesar who  
Reveal'd his secret.

*Prince.* Be it so. I promise.  
And now to see whether indeed I dare  
Compete with him whose lofty name I wear.

[*Exeunt.*

## SCENE II

*A room in Felix's house*

*Anna and Elvira.*

*Anna.* Beside the charge of my own love, Elvira,  
Whose crosses, I believe, will slay me soon,  
My brother has confided to me at last,  
His passion for the Princess Nisida;  
And, for he knows that I am near her heart,  
Would have me whisper it into her ears;  
Which, were it such a passion as I feel,  
His eyes would have reveal'd her long ago.  
However, I have told her, and have got  
An answer such—— But look! he comes.

*Enter Felix.*

*Fel.* Oh, sister,  
Might but your news be half as good as mine!  
A largess for it, come. You are betroth'd,  
By me, and by the Prince himself, to one  
In all ways worthy of you, and who long  
Has silently ador'd.

*Anna.* [*Aside.*] Is it possible?  
Cesar! [*Aloud.*] Well, ask the largess that you will.

*Fel.* The Princess——

*Anna.* Well?

*Fel.* What says she?

*Anna.* All she could

At the first blush—nothing—and that means all:

Go to her, and press out the lingering Yes

That lives, they say, in silence.

*Fel.* Oh, my sister!

But who comes here?

*Enter Cesar and Lazaro.*

*Ces.* [Giving the letter.] I, Felix. This must be

My warrant—from the Prince. Oh, misery!

*Fel.* I thank you, Cesar. [Reads.

“Because happiness is the less welcome when anticipated, I have hitherto withheld from you, that he to whom I have engaged your sister’s hand, is—Don Cesar! in whom unite all that man or woman can desire. If the man lives who can deserve such glory, it is he. Farewell.”

*Ces.* Great Heav’n!

*Fel.* Nay, read the letter.

*Enter Prince, Nisida, Arias, and train.*

*Prince.* He shall not need,

Myself am here to speak it.

*Ces.* [Kneeling.] Oh, my lord!

*Prince.* Rise, Cesar. If your service, as it did,

Ask’d for reward, I think you have it now;

Such as not my dominion alone,

But all the world beside, could not supply.

Madam, your hand; Don Cesar, yours. I come

To give away the bride:

And after must immediately away

To Flanders, where by Philip’s trumpet led,

I will wear Maestricht’s laurel round my brows;

Leaving meanwhile Don Felix Governor

Till my return—by this sign manual.

[Puts Nisida’s hand in Felix’s.

*Fel.* My lord, my lord!

*Laz.* Elvira?

*Elv.* Lazaro?

*Laz.* I must be off. Our betters if we ape,

And they ape marriage, how shall we escape?

*Ar.* And learn this moral. None commend



A secret ev'n to trustiest friend:  
Which secret still in peril lies  
Even in the breast of the most wise;  
And at his blabbing who should groan  
Who could not even keep his own?

---

There are three other plays by Calderon, on this subject of keeping one's love secret; a policy whose neglect is punished by a policy characteristically Spanish: 1. *Amigo, Amante, y Leal*; which has the same Prince and Arias, only the Prince confides his love to his rival; 2. *El Secreto a Voces*, where it is the ladies who shuffle the secret about the men; and 3. *Basta Callar*, a more complicated intrigue than any.



## **GIL PEREZ, THE GALLICIAN**

## DRAMATIS PERSONÆ

GIL PEREZ.

ISABEL, his sister.

DON ALONSO

MANUEL MENDEZ } his two friends.

PEDRO

CASILDA } servants in his house.

DONNA JUANA, a Portuguese lady.

JUAN BAPTISTA, a lover of Isabel.

THE LORD HIGH ADMIRAL OF PORTUGAL

DONNA LEONOR, his cousin.

A SHERIFF.

A JUDGE.

LEONARDO, & traveller

*Alguazils, Officers, Attendants, Farmers, etc.*

# GIL PEREZ, THE GALLICIAN

## ACT I

### SCENE I

*Outside Gil Perez's house*

*Enter Pedro running ; Gil Perez after him with a drawn dagger ; and Isabel and Casilda interceding.*

*Isab.* Fly, Pedro, fly!

*Gil.* And what the use his flying

If I be after him?

*Ped.* Hold him! hold him back,

Both of you!

*Gil.* By the Lord, I'll do for him.

*Isab.* But why so savage with him?

*Gil.* He must pay

The long arrear of mischief you've run up.

*Isab.* I understand you not.

*Gil.* I'll kill him first,

And then explain.

*Isab.* I, who dread not bodily violence,

Dread your injurious words. What have I done

That you should use me thus?—my enemy,

And not my brother.

*Gil.* You say well your enemy,

Who, if you do as you have done so long,

Will one day bathe his sword in your heart's blood,

And after in his own, and so wipe out

One scandal from the world.

*Ped.* As the good soul

Who meddles to make peace between two brawlers

Oft gets the bloody nose, I'll take the hint.

Farewell, fair Spain! for evermore farewell!

*Gil.* Here! hark you, sir;

Before you go; you have escap'd this time

By luck, not by desert. I give you warning,

Keep from my sight; for if I see your face

Fifty years hence, among the Antipodes,  
I'll pay you off.

*Ped.* Pray don't disturb yourself;  
I'll take you at your word, and straight be off  
To some old friends of mine—indeed relations—  
In central Africa—the Ourang Outangs:  
A colony so distant as I trust  
Will satisfy us both. And so, Good-bye.

[Exit; Casilda after him.]

*Isab.* He's gone, poor fellow.

And now perhaps, sir, as we are alone,  
You'll tell me why you do affront me thus.

*Gil.* Sister—oh, would to God I had none  
To call by such a name at such expense!  
And can you think that I have been so blind,  
As well as dumb, not to be 'ware the tricks  
Of the sly gentleman who follows you  
So constantly, and who, if this goes on,  
Will one day filch away, not your own only,  
But the long-garner'd honour of our house?  
Why, I have seen it all from first to last,  
But would not show my teeth till I could bite;  
Because, in points like this, a man of honour  
Speaks once, and once for all.

This once is now. I'll speak my mind to you;  
Which, if you cannot understand, to-morrow  
I must repeat in quite another language.

I know your man—Juan Baptista—one  
Not man enough for me, and so, I tell you,  
Not for my sister. This should be enough,  
Without his being, as he is, a Jew.

To get you from his reach I brought you here  
To Salvatierra, deep amid the mountains,  
And safe enough I thought; but even here  
His cursed letters reach you through the hands  
Of that fine rascal I have just pack'd off.

There; I have told my story; take 't to heart;  
Dismiss your man at once, or, by the Lord,  
If you and he persist, I'll fire his house,  
And save the Inquisition that much trouble.

*Isab.* Your anger makes you blind—accusing me  
Of things I never did.

*Gil.* You never did!

*Isab.* But so it is, poor women must submit  
To such insinuations.

*Gil.* Pray, was 't I  
Insinuated that letter then?

*Isab.* Peace, peace!  
I can explain it all, and shall, when fit.  
What would you have of me? You are my brother,  
And not my husband, sir; consider that:  
And therefore, in fraternal kindness bound,  
Should even take my word without ado.  
You talk of honour: is not honour then  
Slow to suspect—would rather be deceived  
Itself than prematurely to accuse?  
I am your sister, Perez, and I know  
My duty towards you and myself. Enough—  
Which, if you cannot understand, to-morrow  
I must repeat in quite another language.

[*Exit.*

*Gil.* She says not ill; it better were indeed  
Had I kept on the mask a little longer,  
Till they had dropped theirs beyond all denial.  
She's right, and I was wrong; but from this time  
I'll steer another course.

*Enter Casilda.*

*Cas.* A gentleman  
(Of Portugal, he says) is at the door,  
And asks for you.

*Gil.* Bid him come in. Away,  
My troubles, for a while!

[*Exit Casilda*

*Enter Manuel Mendes.*

*Man.* 'Twas well, Gil Perez,  
You sent so quickly, or my impetuosity  
Had overrun your leave.

*Gil.* What, Manuel Mendez!  
Come to my arms. What! you in Salvatierra?

*Man.* And, I assure you, at no small expense  
Of risk and heart-ache.

*Gil.* That's unwelcome news.

*Man.* Not when 'tis all forgotten in the joy  
Of seeing you again.

*Gil.* I shall not rest

Till I have heard; ill-manner'd though it be  
To tax a man scarce winded from a journey  
With such expense of breath.

*Man.*

Then listen, Gil.

You, I am sure, remember (time and absence  
Cannot have washed so much from memory)  
The pleasant time when you were last at Lisbon,  
And grac'd my house by making it your home.  
I need not tell of all we did and talk'd,  
Save what concerns me now; of the fair lady  
You knew me then enamour'd of (how deeply  
I need not say—being a Portuguese,  
Which saying, all is said)—Donna Juana,  
At whose mere name I tremble, as some seer  
Smit with the sudden presence of his God.  
Two years we lived in the security  
Of mutual love, with so much jealousy  
(Without which love is scarcely love at all)  
As serv'd to freshen up its sleeping surface,  
But not to stir its depths. Ah, dangerous  
To warm the viper, or, for idle sport,  
Trust to the treacherous sea—sooner or later  
They turn upon us; so these jealousies  
I lik'd to toy with first turn'd upon me;  
When suddenly a rich young cavalier,  
Well grac'd with all that does and ought to please  
(For I would not revenge me with my tongue  
Upon his name, but with my sword in 's blood),  
Demanded her in marriage of her father;  
Who being poor, and bargains quickly made  
'Twixt avarice and wealth, quickly agreed.  
The wedding day drew nigh that was to be  
The day of funeral too—mixed dance and dirge,  
And grave and bridal-chamber both in one.  
The guests were met; already night began  
Loose the full tide of noisy merriment,  
When I strode in; straight through the wedding throng  
Up to the bride and bridegroom where they were,  
And, seizing her with one hand, with the other  
Struck him a corpse; and daring all, to die  
Fighting, or fighting carry off my prize,  
Carried her off; lifted her on a horse  
I had outside; struck spur; and lightning-like



Away, until we reach'd the boundary  
Of Portugal, and, safe on Spanish ground,  
At last drew breath and bridle. Then on hither,  
Where I was sure of refuge in the arms  
Of my old friend Gil Perez; whom I pray  
Not so much on the score of an old friendship,  
So long and warm, but as a fugitive  
Asking protection at his generous hands—  
A plea the noble never hear in vain.  
Nor for myself alone, but for my lady  
Who comes with me, and whom I have just left  
Under the poplars by the river-side,  
Till I have told my news, and heard your answer.  
A servant whom we met with on the way,  
Pointed your house out—whither, travel-tir'd,  
Press'd for my life, and deep in love with her  
I bring, as cursed by those I left behind,  
And trusting him I come to——

*Gil.* Tut, tut, tut!  
Go on so, I'll not answer you at all;  
All this fine talk to me! from Manuel Mendez!  
As if 'twere not enough to say, "Friend Gil,  
I've left a gentleman I slew behind,  
And got a living lady with me, so  
Am come to visit you." Why go about  
With phrases and fine speeches? I shall answer  
Quite unpolitely thus, "Friend Manuel!  
This house of mine is yours—for months, for years,  
For all your life, with all the service in 't  
That I or mine can do for you." So back,  
And bring your lady, telling her from me  
I stay behind because I am unapt  
At such fine speeches as her lover makes.

*Man.* Oh, let me thank you——

*Gil.* Nay, 'twere better far  
Go to your lady; who may be ill at ease  
Alone in a strange place.

*[Exit Manuel.  
She enters.]*

What, Isabel!  
Isabel, if my former love and care  
Deserve of you at all, forget awhile  
All difference (for there's a time for all),  
And help me now to honour an old friend  
To whom I owe great hospitalities;

Manuel Mendez, who with his bride is come  
To be my guest.

*Isab.* I'll do my best for you.

But hark! what noise? [*Shouts and fighting within*

*Gil.* A quarrel's up somewhere.

*Voice within.* Take him alive or dead.

*Another voice.* He'll slip us yet!

*Isab.* Someone on horseback flying at full speed

From his pursuers.

*Voices within.* Fire upon him! fire! [*Shots within*

*Isab.* Mercy, he's dead!

*Gil.* Not he; only his horse;

And see, he's up again, and gallantly

Flashing his sword around on his pursuers

Keeps them at bay, and fighting, fighting, still

Retreats—

*Isab.* And to our house too—

*Enter Don Alonso.*

*Alon.* Shelter! shelter!

In pity to a wretched man at last

Foredone!

*Gil.* What, Don Alonso!

*Alon.* But a moment,

To ask you cover my retreat, Gil Perez;

My life depends on reaching Portugal.

*Gil.* Away then to the bridge you see below there.

God speed you.

*Alon.* And keep you!

[*Exit*

*Voices without.* This way! this way!

*Gil.* But just in time!

*Enter Sheriff with Officers.*

*Officer.* I'm sure he pass'd by here.

*Gil.* Well, gentlemen, your business?

*Sher.* Don Alonso—

Came he this way?

*Gil.* He did, and he went that,

And must almost, unless I much mistake,

Be got to Portugal. For, by the Lord, sir,

His feet seem'd feather'd with the wind!

*Sher.* Away then!

After him!

*Gil.* Stop a moment!

*Sher.* Stop! what mean you?

*Gil.* Just what I say. Come, Mr. Sheriff, come,  
You've done your duty; be content with that;  
And don't hunt gentlemen like wolves to death;  
Justice is one thing, and fair play's another,  
All the world over.

*Sher.* When I've got my man  
I'll answer you.

*Gil.* Perhaps before.

*Sher.* Why, sir,  
Would you detain me?

*Gil.* Why, if logic fails,  
I must try other argument.

*Sher.* As what, sir?

*Gil.* Why, mathematical. As how? Look here.  
You see me draw this line. Well then, 'fore God,  
The man who passes it—dies. Q.E.D.

*Sher.* Down with him!

*Gil.* Back, I advise you.

*Voices.* Down with him!

*Gil.* Chicken-hearts! Curs! Oh, you will down with me,  
Will you indeed? and this the way you do it?

*[He fights with them]*

*One.* Oh, I am slain.

*Sher.* I'm wounded.

*Gil.* Back with you!

*[Exit, driving them in.]*

## SCENE II

### *The river-side*

*Enter Juana and Manuel.*

*Jua.* Oh, never did I owe more to your love,  
Than for this quick return.

*Man.* Oh, my Juana,  
The love such beauty as your own inspires,  
Surmounts impossibilities. However,  
I needed not go on to Salvatierra,  
Lighting on what I look'd for by the way,  
Among the mountains; where my friend Gil Perez  
(Whose honour I insult if I declare it)

Has pitched his tent, with hospitality  
 Prophetic of our coming;  
 So peaceably our love may fold its wings  
 Under the shadow of my friend's.

*Jua.* Oh, Manuel,  
 She who has left home, country, friends, and fame,  
 And would contentedly leave life, for you,  
 Desires no other temple of her love  
 Than a bleak rock, whose unchang'd steadfastness  
 Shall not out-wear her own.

*Alon.* [*Within.*] I can no more!

*Jua.* Listen! What noise is that?

*Man.* A cavalier  
 Still with his sword in his exhausted hand.  
 He falls!

*Enter Alonso, who falls at the side.*

*Alon.* They e'en must have me.

*Man.* Courage, sir.

Wounded?

[*Voices within.*]

*Alon.* Hark! the bloodhounds are close by;  
 And worse, they must have slain Gil Perez first,  
 Who else——

*Enter Gil.*

*Gil.* Confound the rogues, they've got the bridge  
 And the way to't, and Heav'n itself, I think,  
 To fight upon their side.

*Man.* Gil, what is this?

*Gil.* Trying to help a friend out of a ditch,  
 I've tumbled in myself.

*Man.* Come, we are two  
 In hand, and one in heart; at least can fight  
 And die together.

*Alon.* Nay, add me;  
 The cause——

*Gil.* There's but a moment. Manuel,  
 I charge you by your friendship,  
 Draw not your sword to-day.

*Man.* Not I my sword  
 When theirs are on you?

*Jua.* [*Clinging to Manuel.*] Heav'ns!

*Voices within.*

This way! this way!

*Man.* They're coming.

*Gil.* [*To Alonso.*] Listen! you can swim?

*Alon.*

Alas——

*Gil.* I mean upon my shoulders. Manuel,  
We two shall cross to Portugal,  
Where follow us they may, but cannot seize us.  
Meanwhile I leave you master of my house  
And honour, centred (no time to say more)  
In Isabel, my sister. Swear to me  
That you will see to this.

*Man.* I swear it, Gil.

*Gil.* Enough, your hand! Adieu! Now, courage, sir!

[*Takes Alonso on his shoulders and plunges into the river.*]

*Jua.* The man swims like a dolphin.

*Gil.* [*Within.*]

Manuel,

Remember!

*Man.* How he wrestles with the flood!  
And now is half-way over.

*Gil.* [*Within.*]

Manuel,

Remember! I have trusted all to you.

*Man.* Waste not your breath. I'll do 't.

*Gil.* [*Within.*]

Adieu!

*Man.*

Adieu!

[*Exit Manuel with Juana.*]

### SCENE III

*The Portuguese bank of the river*

*Enter the Admiral of Portugal and Donna Leonor as  
from hunting.*

*Adm.* Since summer's fiery Sirius, fair cousin,  
Neither from place nor power in heaven declines,  
Will you not rest?

*Leonor.* Ah, what a noble sport  
Is hunting! who so abject-spirited  
As not to love its generous cruelty?

*Adm.* It is indeed a noble imitation  
Of noblest war. As when a white-tusk'd boar  
Holds out alone against the yelling pack,  
Gores one, o'erthrows another, all the while  
Bristling his back like to some living quiver:

While many a gallant hound, foil'd in his onset,  
Tears his own flesh in disappointed rage,  
Then to the charge again—he and his foe,  
Each with redoubled fury firing up:  
A chivalry that nature has implanted  
Ev'n in the heart of beasts.

*Leonor.* So in falconry,  
That I love even better; when the heron  
Mounts to the wandering spheres of air and fire,  
Pois'd between which alternately she burns  
And freezes, while two falcons, wheeling round,  
Strive to out-mount her, tilting all along  
The fair blue-field of heaven for their lists;  
Until out-ris'n and stricken, drenched in blood,  
Plumb down she falls like to some crimson star:  
A rivalry that nature has implanted  
Ev'n in the breast of birds.

*Enter Pedro.*

*Ped.* Which is the way, I wonder? What with fright and weariness, I must rest awhile. Well, this is Portugal, where to be sure a poor Spanish pimp may hope to escape ferocious honour. That I should lose a post where others make their thousands at my first function! But who are these? Fine folks too! Pray Heaven they be in want of an officer.

*Adm.* A horse will soon carry you to the villa. Hark you, sir!  
[To Pedro.]

*Ped.* My lord!

*Adm.* Who are you?

*Ped.* Nay, how should I know?

*Adm.* But are you one of my people?

*Ped.* Yes, if you like it. As said Lord Somebody, who neither serv'd king, man, or God, but who entering the palace one day at supper-time, and seeing all the chamberlains at work without their coats, whips off his, and begins carrying up dishes. Suddenly in comes the major-domo, who perceiving a stranger, asks if he be sworn of the service. "Not yet," says he, "but if swearing is all that's wanted, I'll swear to what you please." So 'tis with me. Make me your servant, and I'll swear and forswear anything.

*Adm.* You are liberal of your humour.

*Ped.* 'Tis all I have to be liberal of; and it would not be right to spare that.

*Gil.* [*Within.*] Hold on, hold on!

*Leonor.* Who's that?

*Adm.* Look, someone with erect head and vigorous arms, buffeting the wave before him.

*Leonor.* With another on his shoulders too.

*Adm.* [*To Pedro.*] Now, would you win an earnest of future favour, plunge in to his assistance.

*Ped.* I would, sir, but I'm a wretched swimmer.

*Leonor.* They have reached the shore at last.

*Enter Gil Perez and Alonso, drenched.*

*Alon.* Thank Heaven for our escape!

*Gil.* Ah, we're well quit of it.

*Ped.* Now, sir, if I can help. But Lord ha' mercy! [*Sees Gil.*

*Adm.* What! going just when you are wanted?

*Ped.* I was born, my lord, with a tender heart; that seeing these poor fellows so drenched, bleeds for them. That he should pursue me even to Portugal! [*Is creeping away.*

*Adm.* What! only just come, and going?

*Ped.* Oh, my lord, a sudden call. Excuse me. [*Exit.*

*Adm.* 'Tis an idiot. But let me help you.

*Alon.* My life is in your hand.

*Adm.* In my hand? How is that?

*Alon.* You shall hear, if I may first know to whom I tell my story. Misfortune forces me to be cautious.

*Adm.* You are right; but need fear nothing from the Lord High Admiral of Portugal, who now speaks to you, and pledges himself to protect you so long as you stand on his estate.

*Alon.* Enough, my lord.

My name is Don Alonso de Tordoya,  
Not un-illustrious in Spain. I love  
A noble lady; whom going to visit,  
When this same westerling sun was young in heav'n,  
I found a rival with her. I rush'd out,  
Bidding him follow with his sword; he follow'd;  
We fought, and with two passes in his side  
I left him dead: the cry was after us;  
The officers of justice at my heels.  
No time to lose; I leap'd upon a horse,  
And rode, until a shot, aim'd at his rider,  
Kill'd him; then, taking to my feet, fled on,

Till, coming to a country house, I saw,  
To my great joy, my friend——

*Gil.* Here enter I;  
Who, seeing Don Alonso so hard set,  
Offer'd my services to keep them back  
Till he was safe in Portugal.  
That country house of mine—a pleasure house  
Some call it, though I've found but little there—  
Stands in a narrow mountain gorge, through which  
He and the bloodhounds after him must pass  
To reach the river; as he says, he came,  
And saw, and fled; had scarce gone fifty yards,  
Up comes the Sheriff with his yelling pack  
Panting and blowing. First most courteously  
I begg'd them spare themselves as well as him  
Further pursuit, but all in vain; push on  
They would; whereon I was oblig'd to draw;  
Disabled four or five, Heav'n help their souls!  
Till, having done as much as he to figure  
In justice's black book, like him I fled  
After him to the river; whereon finding  
The bridge occupied by the enemy,  
Catching my sword between my teeth, and him  
Upon my shoulders, I so dash'd in,  
And, at last, over; where now, thanks to Heav'n,  
We meet your Excellency, who vouchsafes  
Your shelter and protection.

*Adm.* 'Twas my word,  
And I'll abide by 't.

*Alon.* I have need  
Of all assurance, for the man I slew  
Was of great note.

*Adm.* His name?

*Alon.* Prefacing that he was a cavalier  
Of wholly noble parts and estimation,  
And that 'tis no disparagement to valour  
To be unfortunate, I may repeat it,—  
Don Diego d'Alvarado.

*Adm.* Wretched man!  
My cousin! you have slain him!

*Leonor.* You have slain  
My brother, traitor!

*Gil.* Oh, I see my sword



Must e'en be out again.

*Alon.* Your Excellency  
Will pause before he draws his sword on one  
Surrender'd at his feet. My lord, remember  
I slew Don Diego in the face of day,  
In fair and open duel. And, beside,  
Is not your Excellency's honour pledg'd  
To my security?

*Gil.* Beside all which,  
I say that if all Portugal, and all  
Within it, admiralty and army too,  
Combine, you shall not touch him while I live.

*Adm.* I know not what to do; upon one side  
My promise, on the other the just call  
Of retribution for my kinsman's death.  
I must adjudge between them. Don Alonso,  
The word of honour is inviolable,  
But not less so her universal law.  
So long as you stand upon ground of mine  
I hold your person sacred: for so far  
My promise holds; but set your foot beyond  
E'en but an inch—remember, death awaits you.  
And so farewell.

*Leonor.* Nay, hold! though you have pledged  
Your promise——

*Adm.* What I pledge is pledg'd for you,  
As for myself; content you. [*Exeunt Admiral and Leonor.*]

*Alon.* Well, friend Gil,  
What say you to all this?

*Gil.* Why then, I say,  
At least 'tis better than it was. To-day  
The mouse, shut in the cupboard, there must stay:  
But will jump out to-morrow—if she may.

## ACT II

### SCENE I

*A wood near San Lucar in Andalusia*

*Enter Manuel and Juana as travelling.*

*Man.* Misfortune on misfortune!

*Juan.* Ay, they call  
One to another.

*Man.* Ah, my love!  
That you should wander thus about with me  
And find no home! Galicia, that I thought  
Should be our port, unkindly storm'd us out  
To Salvatierra, whence before the gale  
We drive to Andalusia.

*Juan.* Manuel,  
My home is ever where you are.

*Man.* Oh, how  
Requite such love! but you shall rest awhile  
Till I and the post fellow we pick'd up  
Have found fit resting-place in San Lucar.  
Pedro!

*Enter Pedro.*

*Ped.* Sir!

*Man.* Come you with me;  
While you, Juana, underneath those trees——

*Juan.* Weep your departure.

[*Exit.*

*Man.* It shall not be long.  
Although her grief blindly anticipates  
A longer separation than she knows!

*Ped.* Alas, and how is that? and how can you  
Foredoom such pain to one who loves you so?  
Pardon me who am but your servant, sir,  
And that but these two days, for saying it.

*Man.* Ah, Pedro, 'tis not I who wills all this,  
But fate; that, stronger than all human will,  
Drove me from Portugal to Galicia,  
Thence hither; where my fate still urging on,

I must to sea, joining the armament  
 That sails to plant the banner of the church  
 Over the golden turrets of the north:  
 Leaving my lady—not, as you surmise,  
 Deserted and dishonour'd here behind,  
 But in some holy house at San Lucar,  
 With all the little substance I possess,  
 Till I return. For to a soldier  
 His sword is property enough.

[Drums.]

*Ped.* And hark  
 The drum that answers you—

*Man.* No doubt a troop  
 Recruiting for this war.

*Ped.* See, they are coming.

*Man.* I'll take occasion by the forelock then.

Pedro, go tell the ensign of the troop  
 Two men would join his ranks. I'll to Juana.

[Exit.]

*Enter Gil Perez with soldiers.*

*Ped.* This one looks affable. Pray, sir, can you courteously  
 inform me which is the ensign?

*Soldier.* There—he with the red sash.

*Ped.* What, he with the lofty presence and broad shoulders?

*Soldier.* Ay!

*Gil.* [To the Soldiers.] Well then, my lads, we shall agree  
 together very well, eh?

*Soldiers.* Long live our noble ensign! [Exeunt Soldiers.]

*Ped.* Now's the time!

*Gil.* [To himself.] 'Fare heaven, this soldiering would be pleasant  
 enough did not that trouble follow and plague me.

*Ped.* Sir!

*Gil.* Leaving Isabel at such a risk—

*Ped.* Sir Ensign!

*Gil.* That as fast as I gain honour here I run the chance of losing  
 more at home.

*Ped.* Noble Sir Ensign!

*Gil.* One good thing, however, my good Manxel keeps guard for  
 me.

*Ped.* He must surely be deaf this side—I'll try the other. Noble  
 Ensign!

*Gil.* [Turning round.] Who is that?

*Ped.* [Recognising him gradually.] A soldier—no, I only mean

one who would be—no soldier. If I said I wish'd to be a soldier, sir, I lied.

*Gil.* Rascal! you here? did I not warn you whenever and wherever——

*Ped.* Oh, yes, yes, but how should I ever expect to find you here a-soldiering?

*Gil.* [*Setting upon him.*] I'll teach you I *am* here, scoundrel, to whom I owe half my trouble.

*Ped.* Help! murder! help!

*Enter Manuel.*

*Man.* A soldier set upon my servant! stop, sir! how do you dare—Gil Perez!

*Gil.* Manuel!

*Man.* Why, did I not leave you in Portugal?

*Gil.* And I you at Salvatierra, engaged to me by solemn promise and old love to guard my honour there?

*Man.* We both have cause for wonder. I will tell you all; but first we must be alone.

*Gil.* Ay, another wonder; this fellow yours?

*Man.* In travelling hither we found him by the way, and took him.

*Gil.* Well, this saves your life for this time, sir: but, remember, you will not always have a friend at hand to do so much for you.

*Ped.* I know that; I only wish you would be so gracious as to tell me where you are next bound, that I may take good care not to go thither. But I know one place at least to which you cannot follow me—your own estate—and thither I set off immediately. [*Exit.*]

*Gil.* We are alone. Come, I will tell you first

My story. As you say, you saw us last,

Alonso and myself, in Portugal;

Such an escape (so the wise men say)

Is from the frying-pan into the fire!

We landing from the river on the estate

Of that great potentate the High Admiral,

Whose cousin, it turn'd out, was the very man

Alonso slew; whereat the Admiral,

Who had, before he knew this, promis'd us

Protection, gave us truly such protection

As the cat gives the mouse that she thinks safe

Under her paw. But we escap'd from her,

And after much adventures came at last  
 To San Lucar here, where the duke, who now  
 Is general of the war that our good king  
 Wages with England, courteously receiv'd us;  
 Gave Don Alonso a regiment; made me  
 An ensign in it as you see; enough—  
 I know you will not wish a longer story  
 From one whose heart, until you tell him yours,  
 Hangs from a hair.

*Man.* To take the story up then  
 Where you did, Perez—scarcely had you plung'd  
 Into the river, than the sheriff's rout  
 Came after you; but, seeing all was lost,  
 Went angry to their homes, and I to yours;  
 Where I receiv'd such hospitality  
 As our old friendship—But I falter here,  
 Scarce knowing how to tell—  
 Nay, almost doubting if to tell at all,  
 Or to conceal, what to conceal and tell  
 At once were best. You made me promise, Gil,  
 At parting—yea, with those last words hard wrung  
 Out of your breathless struggle with the flood—  
 That I would watch the honour of your house.  
 I did so: and it is because I did so  
 That I was forc'd to leave it.

*Gil.* Manuel,  
 Your words are slaying me by syllables.  
 But tell me all—How was 't?

*Man.* One Juan Baptista  
 Courted your sister.

*Gil.* Well?

*Man.* And came at last  
 To such a boldness, that one night he stole  
 Into the house.

*Gil.* Manuel?

*Man.* I, who was watching,  
 Ran from my chamber, found a muffled man;  
 Threw myself on him; he, alerter yet,  
 Leap'd from the window, and I after him  
 Into the street, where two he'd posted there  
 Came to his rescue; one of them I slew,  
 The other wounded, while the rogue himself  
 Fled and escap'd. What could I do, my friend,

A foreigner, charg'd with homicide  
 In a strange country, with Juana too  
 Involv'd with me? If I were wrong to fly,  
 I did so thinking how yourself would act  
 In a like case.

*Gil.* 'Tis true, I cannot blame you.

Ah! he said truer may be than he meant,  
 Who liken'd a true friend to a true mirror,  
 That shows one all oneself indeed, but all  
 Revers'd; that when I look into your breast  
 To see my honour, I but see disgrace  
 Reflected there. I must be gone at once  
 To Salvatierra; for to leave my name  
 In danger is to let it run to shame.

*Enter Alonso.*

Oh, Don Alonso, you are come in time.  
 If aught that I have ever done for you  
 Deserve return, requite me, I beseech you,  
 By giving Manuel here the ensigncy  
 I must throw up.

*Alon.* But why?

*Gil.* I must at once  
 To Salvatierra, where my honour lies  
 In the utmost peril.

*Alon.* But——

*Gil.* I am resolv'd.

*Alon.* I fain might try dissuade you, but I know  
 Your honour will not call in vain Enough:  
 Be 't as you will—on one condition.

*Gil.* Well?

*Alon.* That I may go with you, and share your risk,  
 Who more than shar'd, and conquer'd mine

*Man.* Nay, sir,

If any one do that it must be I,  
 His older friend, who bringing this ill news  
 Must see him safely through it.

*Alon.* But 'twas I  
 Who drew him from his home, where, till I came,  
 He liv'd in peace and quiet, but where now  
 This outrage has grown up in his forc'd absence.  
 And surely, the world over, 'tis ill manners  
 For one who, having drawn a friend from home,

Lets him return alone.

*Man.* Well, be you courteous,  
I'll not be cowardly.

*Gil.* Oh, this rivalry  
Proves the nobility of both! But, friends,  
Neither must go with me; you both are here  
Fled in like peril of your lives from home,  
And how could I avail me of your love  
At such a price? Nay, I may want you both  
In greater risks hereafter; and whom look to,  
If you be lost?

*Alon.* True, but if one of us  
Went with you now, the other——

*Man.* And that one  
Must be myself.

*Alon.* You see, sir, one *will* go.  
Do you choose which.

*Man.* Content.

*Gil.* How shall I choose,  
When to choose one must needs the other hurt!  
But if it needs must be—  
I say that Don Alonso, so engag'd  
In high and even holy business here,  
Must not forgo 't for mine. If one will come,  
Let it be Manuel.

*Alon.* I live to hear  
This insult from your lips! But I'll have vengeance;  
Neither shall go unless you take with you  
Thus much at least to compensate  
For what you leave These jewels may assist you  
Where my sword cannot. [*Giving jewels.*]

*Gil.* I accept them, sir,  
As freely as they're given. Come, embrace me.  
And now to punish an unworthy sister,  
And that ill traitor, from whose heart I swear  
My bleeding honour with this sword to tear.

## SCENE II

*Outside Gil Perez's house at Salvatierra ; as in Act I. Scene I.*

*Enter Isabel and Casilda.*

*Isab.* What! Donna Leonor d'Alvarado, come to Salvatierra?

*Cas.* Yes.

*Isab.* And for what purpose?

*Cas.* They say, to avenge her brother's death. I myself have seen her conferring with Juan Baptista.

*Isab.* And what do you infer from that?

*Cas.* He is, they say, chief witness against Don Alonso and your brother, for this murder.

*Isab.* Against my brother too! O Casilda, is it not shameful that Juan Baptista should revenge with slanders behind my brother's back whom he dares not meet face to face! Nay, that a traitor be revenged at all on him he has betrayed! thriving here at home while my brother is banish'd!

*Cas.* But there's something else. He charges your brother's friend Manuel with murdering his men.

*Isab.* In proving which, my honour must be publicly canvassed and compromised!

*Enter Pedro.*

*Ped.* Oh, what a long way it has seemed; as it will when fear fetters one's legs. Oh, permit me, madam, since fate has sent me back to your feet, to kiss the little toe, the pink, the pearl, the pretty Benjamin of those ten toes. But above all, tell me for Heaven's sake, is my master here?

*Isab.* No, Pedro, you at least are safe. He, alas, is far away.

*Ped.* So one might think; but yet on the other hand I'd swear he must be here.

*Isab.* Pedro!

*Ped.* Oh, yes, his sole vocation now is to dodge my steps like some avenging ghost of *Capa and Espada*.

*Enter Juan Baptista:*

*Bapt.* [*Speaking to himself.*] If they condemn him  
To death, as, on my evidence alone,  
They must, he'll not return to plague me more  
At Salvatierra. But, fair Isabel,  
How blest am I on whom the star of beauty,  
Bright rival of the sun,  
Beams out such rays of love!

*Isab.* Stand off! Away!  
Not rays of love, whatever heretofore  
I and my beauty may have beam'd, Baptista,  
But now, if rays at all, lightnings of rage  
And indignation from my heart and eyes.



Approach them at your peril! What, false traitor,  
 You come to court me with my brother's blood  
 Upon you, shed too in no manly duel,  
 Face to face, hand to hand, in the open field,  
 But like a murderer,  
 Behind his back stabbing him dead with slander—  
 Never!

[Exit.

*Bapt.* But Isabel!

*Cas.* Your day is over. [Exit.

*Bapt.* And that I should lose her by the very means I hoped to win her with!

*Ped.* Let not this prevent your memory acknowledging one who has suffered banishment, and lives in terror of his life, on your account.

*Bapt.* Pedro!

*Ped.* And at your service.

*Bapt.* Ah, would you were!

*Ped.* Try me.

*Bapt.* But are you still Isabel's servant?

*Ped.* I trust so.

*Bapt.* Oh, good Pedro, I would fain explain to her, and wipe out (as I easily can) the offence she has taken against me; and if you will but be my friend, and leave the door ajar to-night, that I may tell her the whole story, I'll pay you well for it.

*Ped.* Well, I think there can be no danger in that. Why, if you should happen to call loudly outside the door to-night, and I let you in, forgetting to ask who it is—surely I shall not be to blame?

*Bapt.* 'Tis well; the sun is already setting; go you to your post, and I shall be at mine immediately. [Exeunt severally.

## SCENE III

*A room in Gil Perez's house*

*Enter Isabel and Casilda.*

*Isab.* Casilda, now the flaming sun has set,  
 See to the doors; and you and Ines there  
 Sing to me—'twill beguile my melancholy.  
 No merry song, however; something sad  
 As my own fancies.

[They sing within.

Hark! what noise is that?

One calling at the door at such an hour!—

Again!—Bid Pedro see—  
 Why, what is it that makes me tremble so?  
 From head to foot——

*Enter Pedro hurriedly.*

*Ped.* O madam!  
*Isab.* Well?  
*Ped.* O madam—  
 Opening the door—only to ask—a man  
 All muffled up ran by me—— [*Aside.*] 'Tis all right.

*Enter Gil Perez, cloaked.*

*Isab.* Who's this?

*Gil.* [*Discovering himself.*] I, Isabel.

*Isab.* Oh, heavens!

*Gil.* Well, sister,  
 What troubles you?

*Ped.* Oh Lord, oh Lord, oh Lord! [*Hides*

*Isab.* O, Gil, how have you dared to venture here,  
 Your very life at stake!

*Gil.* Small risk to one  
 Whom your ill doings have half kill'd already.

*Isab.* I do not understand you ——

*Gil.* You need not:  
 I come not to explain, but to avenge;  
 And, mark my words, what I have come to do,  
 I ll do.

*Isab.* Alas! is it my fault then, brother,  
 That traitors of their gold can make them wings  
 To fly into my house?

*Gil.* Be not afraid;  
 I shall not judge of you or anyone  
 Unheard, as others seem to judge of me.  
 What is the matter?

*Isab.* Nay, I only know  
 You are accus'd of aiding, how I know not,  
 In Don Diego's death—on evidence,  
 As 'tis believ'd, the judge (who now is here,  
 Inflam'd by Donna Leonor) declares  
 Sufficient to convict you of your life  
 And property—Alas, alas, my brother!

*Gil.* You shall away with me; for 'tis not well

To leave you here alone and unprotected.  
But I must see first what this judge has got  
To say against me.

*Isab.* But how get at it?

*Gil.* Why, from the fountain-head. But, by the Lord,  
If I must fly or die for 't,  
I'll not do so for nothing, I'll begin  
My vengeance on this rascal.

[*Pulling out Pedro.*

*Ped.* Oh, begin  
On someone else and sum up all on me!

*Gil.* How come you here?

*Ped.* Oh, I will tell the truth  
And nothing but the truth.

*Gil.* Well?

*Ped.* Being assur'd  
That you were coming hither——

*Gil.* Well?

*Ped.* I came  
Before.

*Gil.* And why, when——

*Ped.* That by doing so  
You should not see my face (which you declar'd,  
Seeing again, you'd kill me), but my back,  
Which as you never swore at——

*Gil.* [*Striking him.*] Villain, die!

*Ped.* [*Falling as dead.*] Oh! I am slain!

*Gil.* Come, Isabel, 'tis I

Must bear you on my shoulders through the flames

That rise all round.

[*Exeunt Gil and Isabel.*

*Ped.* [*Rising.*] Oh, angel of sham death,  
How much I owe your outspread wings to-day,  
Under whose shadow—*Yo escaparé.*

[*Exit.*

#### SCENE IV

*An open gallery in the Judge's house at Salvatierra*

*Enter Judge, and Attendants, with lights, etc.*

*Judge.* Here in this gallery where the air is cool  
Set out my desk and papers.

I must examine all these depositions.

*First Attendant.* 'Tis done, my lord.

*Second Attendant.*

My lord, a stranger asks

Admittance—upon something, as he says,  
Important to the matter now in hand.

*Judge.* Admit him, then.

*Gil.* [*Without.*] Manuel, keep the door;  
And, till my lord and I have had our talk,  
Let no one enter.

*Man.* [*Without.*] Trust me.

*Enter Gil.*

*Gil.* First permit me  
To kiss your lordship's hand. And secondly,  
Having important matter to disclose  
About this business, I would tell it you  
Alone—

*Judge.* [*To Attendants.*] Retire! [*Exeunt Attendants.*]

*Gil.* And with your lordship's leave  
Will take a chair.

*Judge.* Sit, sir.

*Gil.* May I presume  
To ask your lordship how Galicia  
Agrees with you?

*Judge.* I thank you, very well.

*Gil.* I'm very glad of that. Humph—as I take it,  
Your lordship is come down into these parts  
On a great trial?

*Judge.* Yes, the case is this;  
A certain Don Alonso de Tordoya,  
And one Gil Perez of this place, are charg'd  
With slaying Don Diego d'Alvarado.

*Gil.* Slaying?

*Judge.* In duel, sir.

*Gil.* I marvel much  
They should have dragg'd your lordship from the city  
And from the court that you so much adorn,  
Into this beggarly place, to try a cause  
That happens almost every day in Spain.

*Judge.* True, sir, but this is not by any means  
The whole, or kernel of the case. These men,  
Beside, and after, the said homicide,  
Resisted the king's officers; this Perez  
Especially—a notable ruffian  
Who lives among these hills a lawless life  
Of violence and murder—struck the sheriff,

And—but I'm scarce entitled to say more  
To one whose very name I know not.

*Gil.* Oh!

My name is quickly told, if that be all.

*Judge.* What is it then?

*Gil.* Gil Perez.

*Judge.* Ho! without!

*Man.* [*Appearing at the door.*] My lord!

*Judge.* And who are you?

*Gil.* A friend of mine

*Man.* Who will take care that no one else comes in,

Till you have done.

[*Exit.*

*Gil.* Your lordship sees how 'tis—

Be not alarm'd—pray take your chair again—

I've much to say to you.

*Judge.* [*Aside.*] Better submit.

This desperate man may have a score beside—

Well, sir, your business with me?

*Gil.* Why, my lord,

I for these many days have been, so please you,

Away from home; suddenly coming back,

My friends here tell me of a mortal suit

Your lordship has against me; when I ask

For the particulars, some say one thing,

And some another. I, who naturally

Am somewhat interested in the truth,

Think it the wisest course to come at once

Straight to head-quarters.

*Judge.* This is strange proceeding.

*Gil.* Oh, if your lordship scruple telling me,

These papers will not. I'd not for the world

Annoy your lordship.

[*Takes the papers.*

*Judge.* What are you about, sir!

*Gil.* Conning my brief.

*Judge.* But, sir—

*Gil.* Now pray, my lord.

Resume your seat; let me not ask you this

So very often. [*Reading.*] Ah—the bare indictment

I know in a rough way, no need read that;

But for the evidence. Ah, here it is.

Humph; the first witness called, Andrew Ximenes:

“Andrew Ximenes, being duly sworn,

Deposeth thus: that he was cutting wood,

When the two gentlemen came out to fight;  
 And stood to watch them; that, after some passes,  
 Don Diego fell; and the officers of justice  
 Then coming up, the other leap'd on horse,  
 And fled: but being brought to ground by a shot  
 That kill'd his horse, then ran, until he reach'd  
 Gil Perez's house"—here enter I—"who first  
 Courteously ask'd the sheriff to desist  
 Hunting the gentleman; but when the sheriff  
 Persisted, drew on him and on his people,  
 And fought them back; but how and when exactly  
 The wound was given, deponent cannot say.  
 And all this he deposeth upon oath,  
 Andrew Ximenes—" And he says the truth;  
 Andrew is a good, honourable fellow.  
 Now for the second, Gil Parrado; humph.  
 "Parrado, duly sworn, deposeth thus;  
 That, hearing a commotion, he ran out  
 And got in time to see"—here enter I—  
 "Gil Perez fighting with the officers,  
 Then on a sudden running to the river  
 Plunge in. And that is all he knows of it."  
 How short and sweet!  
 "Next and third witness, Juan Baptista"—ay,  
 Now for this exemplary Christian—  
 "Juan Baptista sworn, deposeth thus:  
 That, as luck fell, he was behind a tree  
 When the two gentlemen came out to fight;  
 That they fought fairly hand to hand, until"—  
 Here enter I—"Gil Perez suddenly  
 Rush'd from a thicket by, and join'd himself  
 With Don Alonso, and the two together  
 Maliciously and treacherously slew  
 Don Diego." Pray, my lord, what is the worth  
 Of such a witness, who himself admits  
 He stood behind a tree watching two men  
 Set on a third, and slay him, and yet never  
 Ran to his help? Well—humph—"And after this,  
 Saw Don Alonso jump upon a horse  
 And fly, while Perez drew his sword upon  
 The officers of justice, and slew one,  
 And maim'd another." Give me leave, my lord,  
 To take this leaf.

[Tears it out.]

I'll bring it back to you  
 When I have made this rascal Jew confess  
 (If ever Jews confess) what he *did* see,  
 If anything; but fair that if a judge  
 Decide on evidence, that evidence  
 At least be true; that he should hear moreover  
 Both sides, accus'd as well as his accuser.  
 As to that sheriff's wounds—the only count  
 To which I own—I never sought the fray;  
 The fray sought me, as I stood innocently  
 At my own door; and pray what man of honour—  
 What would your lordship's sober self have done  
 In such a case?

*Judge.* Within! within there! ho!

Perez himself is here! the culprit! Seize him!

*Man.* [*Appearing.*] Ay, do, if you can catch him.

*Gil.* Manuel,

Let them come up; I have no more to say.

And you and I, who walk'd in by the door,

Can jump out of the window.

*Voices.* [*Within.*] Seize him! Seize him!

*Judge.* One word, Gil Perez; if you yield at once,

I'll be your friend.

*Gil.* I make no friends of lawyers,

And never trust their promises.

*Judge.* If not,

As sure as Heav'n, I'll bring you to the scaffold.

*Gil.* If you can catch me.

*Judge.* Cannot I?

*Gil.* Well, try.

*Judge.* Ho there! upon him; and if he resist,

Cut him down!

*Man.* Now then, Gil!

*Gil.* Now, Manuel!

Out with the lights! or wanting them, we two

Will strike them, knaves, in plenty out of you.

[*Confusion and mêlée, in which Gil and Manuel escape.*]

### ACT III

#### SCENE I

*On a mountain by Salvatierra*

*Enter Gil Perez, Manuel, Isabel, and Juana.*

*Gil.* This mountain then, upon whose wrinkled edge  
The weary moon reclines, must be our fort;  
Where, in some green and shady spot of it  
(Hung round with savage, inaccessible rocks),  
While Isabel and your Juana rest,  
You and I, Manuel, will steal into  
The little village nestled there below,  
And of such travellers as come this way,  
Demand (our own all gone) a scanty living,  
By fair entreaty, not by violence;  
Until, pursuit giv'n up, we may retreat  
Elsewhere, to live upon what little means  
Injustice leaves us.

*Man.* Gil, 'tis nothing new  
For criminals to hide  
Ev'n where they did the crime, where vengeance least  
Expects to find them, and hunts round in vain.  
And even should they light upon the place,  
Surely we two, back'd by these friendly rocks,  
Can keep at bay the rabble that we foil'd  
On level ground.

*Isab.* I have listen'd to you both,  
And take it ill you reckon on yourselves  
Alone; when I, who though a woman, having yet  
Your blood, Gil Perez, running in my veins,  
And something of your spirit in my heart,  
Am at your side.

*Jua.* And I, who, like a coward,  
Chime in the last; yet, if with little power,  
With right good will indeed.

*Gil.* Well spoken both!  
But I maintain it as a golden law,



Women be women ever: keep you quiet,  
 And comforting yourselves as best you may,  
 While Manuel and I, as becomes men,  
 Provide for you in all.

*Isab.* Well, we at least,  
 If fit for nothing else, can pray for you.

*[Exeunt Isabel and Juana]*

*Gil.* Now they are gone, I want to talk with you  
 On a grave matter, Manuel. 'Tis this.  
 Among those depositions at the Judge's,  
 One rascal, and a rascal too whose gold  
 Makes weigh his witness against honesty,  
 Declar'd on oath he saw me, me, Gil Perez,  
 Abetting Don Alonso treacherously  
 To slay Don Diego.

*Man.* Who was this?

*Gil.* Why one

Who has not this alone to answer for,  
 As you will know when I name—Juan Baptista.

*Man.* A coward, who, as all such villains do,  
 Flies to the tongue for vengeance, not the sword;  
 Behind one's back too—

Why, let us go at once, and in broad day  
 Before all eyes, before the very Judge's  
 He lied to, drag the rascal from his house,  
 And make him eat his words in the very place  
 He spit them forth in.

*Gil.* All this we will do,

But at some better opportunity,  
 And fitter place. I've heard my grandsire say,

"If you begin the fray, why then  
 You must abide the how and when;  
 But who's drawn into it, I trow,  
 May suit himself with when and how."

But footsteps! Hark!—

Now to commence our calling, as new members  
 Of the most courteous cut-purse company.

*Enter Leonardo, travelling.*

*Leon.* *[Speaking as he enters.]* Lead on the horses, Mendo, 'tis  
 so pleasant

Under the shadow of these wooded rocks,  
 I'll walk some way alone.

*Gil.* Your servant, sir.

*Leon.* Sir, God be with you.

*Gil.* Travelling all alone?

And whither, may I ask?

*Leon.* To Lisbon, sir.

*Gil.* And whence?

*Leon.* I started at the break of day  
From Salvatierra.

*Gil.* Ay? Then you can tell

What news is stirring there.

*Leon.* Oh, nothing, sir.

Unless perhaps the exploits of a fellow  
The terror of that country; one Gil Perez,  
I think; who, when justice was at his heels  
After some crime or other I forget,  
Wounded the sheriff, kill'd his officer,  
And then was impudent enough to walk  
Into the very Judge's house, and there,  
Before his very eyes, snatch up and read  
The depositions drawn up against him.

*Gil.* A very curious story, that!

*Leon.* And then,

Though half the place was up in arms on him,  
He, and another, who is, as I hear,  
Much such another rascal as himself.  
Broke through them all and got away scot free!  
But they are after him.

*Gil.* This is the news?

*Leon.* All that I know of.

*Gil.* Well—before you go,  
I'll ask you, sir, who by your speech and bearing  
Seem a good fellow: If a friend of yours,  
Came flying for his life, the Philistines  
Close on his heels, and fell before your feet,  
At your own door, exhausted, and beseeching  
Help and protection of you—let me ask  
What would you do?

*Leon.* What do? why, give it him.

*Gil.* You would? and would you, in so doing,  
Deserve the name of rascal for your pains?

*Leon.* No, certainly.

*Gil.* And when a writ was out  
Against you for so doing, charging you

With murder, threatening death and confiscation,  
Would you be more a rascal for demanding  
Such needful information of the Judge  
As he alone could give of evidence  
Which you suspected, and found false?

*Leon.* No, truly.

*Gil.* One question more. If, damn'd by such false witness,  
You were found guilty, all your property  
Confiscated, yourself condemn'd to die,  
Might not you fly the misdirected sword  
Of justice, and of those who well could spare  
Beg a poor tithe of what she robb'd you wholly,  
And be no rascal still?

*Leon.* Oh, clearly, clearly.

*Gil.* This granted then, look to the inference.  
I am Gil Perez; I who struck the sheriff,  
And kill'd his man, and read the Judge's papers,  
And flying hither, shorn of house and home,  
Ask you for that of which the law robs me;  
Which, having plenty, if you will not give,  
By your own free admission I may take,  
And be no rascal still.

*Leon.* You need not use  
My argument against me; I respect  
And pity you, Gil Perez; take this chain;  
If it be not enough, I pledge my word  
I'll bring you more hereafter.

*Gil.* All you say  
Tells of a generous heart. But ere I take  
Your present, tell me—do you give it me  
For fear, alone, and in my power, may be,  
Or of good will?

*Leon.* Good will! I swear to you,  
Gil Perez, I would even do the same  
Had I a squadron at my side.

*Gil.* As such  
I take it, then. For when my life must pay,  
As soon or late it must, the penalty  
Of hungry vengeance, I shall lay it down  
Contented in my conscience, and report  
That I but took from those who had to give,  
And freely gave; the only retribution  
My evil star allow'd me.

*Leon.* True enough.

Is there aught else that I can do for you?

*Gil.* Nothing.

*Leon.* Farewell—and may a better fate  
Await you.

*Gil.* Farewell—shall I see you safe  
Over the mountain?

*Leon.* Not a step—adieu.

[Exit

*Man.* Sure never robbery was known to wear  
So fair a face.

*Gil.* Tut, tut, you're not to call it  
Robbery, but preferment, Manuel.  
But who are these?

*Enter two Farmers.*

*First Farm.* I tell you I have bought the stock of vines  
Upon his farm.

*Second Farm.* What, Gil's?

*First Farm.* Yes; sold, you know,  
To pay the costs of prosecution,  
Judges and Alguazils and such; and I  
Am carrying them the money.

*Man.* Fair game this.

*Gil.* I know him, a near neighbour. Well, friend Antony,  
How goes it with you?

*First Farm.* What! Gil Perez! you!  
When the whole country's after you?

*Gil.* And if they catch me nobody's the worse  
Except myself. But till they catch and kill me  
(When I shall want, you know, no more to live on),  
I've not a stiver; clipt of the estate  
Whose price you carry in your pocket there.  
Now, I'd not starve; but, on the other hand,  
Would not wrong anyone to keep me from 't:  
How shall we settle that?

*First Farm.* Oh, easily—

Take this—and this [*Offers money.*—I had better give it up  
At once, for fear. [Aside.

*Gil.* But do you give me this  
Of free good will?

*First Farm.* Why as to that, Gil Perez,  
My will is good to serve you; but, you see,  
I am not very rich.

*Gil.* You mean by that

You would not give this money could you help it?

*First Farm.* Why certainly.

*Gil.* Then keep it and begone

In peace.

*First Farm.* Gil Perez!

*Gil.* I'll not have it said

I robb'd—not shamed to beg in my distress.

*Second Farm.* And I pray, Gil, and he who likes may hear me,

God keep you from your enemies. I have here

Six pieces that my wife knows nothing of;

You're welcome.

*Gil.* Not a penny; go your ways,

Or night will reach you ere you reach your homes.

[*Exeunt Farmers.*]

*Man.* Gil, while you talk'd with them, I've heard a sound

As of pursuit—listen!—and many too.

*Gil.* Let us up higher then!

*Man.* Beware, the trees

Will whisper of our whereabouts.

*Gil.* Then here

Behind the rocks that tell no tales.

*Man.* Quick, quick! [*They hide.*]

*Enter Donna Leonor, Juan Baptista, Judge, Alguazils, etc.*

*Bapt.* Here, madam, till the scorching sun be sunk,

Tarry awhile.

*Leonor.* My cousin's grievous sickness

Calls me with all speed homeward.

*Judge.* And as yet

No vestige of these ruffians, whom to find

And bring to justice, madam, in your cause,

I'll peril my own life.

*Gil.* Hist, Manuel!

*Man.* Ay, but speak lower.

*Gil.* When better than now

Can I avenge Alonso and myself,

When judge, accus'd, accuser, and false witness,

Are all together?

*Man.* Wait awhile.

*Gil.* But——

*Man.* See,

Fresh comers.

*Gil.*

I shall lose the golden moment.

*Enter some, dragging along Pedro.*

*Judge.* A prisoner?

*First Man.* One of Gil Perez's knaves, my lord, whom we have just now caught creeping over to Portugal. The very day Perez swam over there this fellow was missed from Salvatierra, and returned on the very evening of his return.

*Judge.* Very suspicious indeed.

*Pedro.* Very, my lord, I grant it. Yes, wherever I go, to Portugal, Flanders, Germany, China, Japan, 'tis all the same. I am sure to find him there.

*Judge.* You know then where he is now?

*Ped.* Oh, doubtless close at hand: he must be, I being here; he is such a constant master, that if you put me in prison he'll soon surrender only to follow me there.

*Judge.* Point out the place, then.

*Ped.* Would to Heav'n I could, for were he clapped up safe I'd not follow him, I promise you. Indeed, my lord, I live in terror of my life from him.

Flying from him it was I fled from home

To Portugal; where the first man I saw

Was he I thought I'd left at Salvatierra:

Flying to Andalusia, the first face

I saw was his I left in Portugal:

Till, rushing homeward in despair, the man

I thought I'd left behind in Andalusia,

Met me at once, and having knocked me down,

Left me for dead. Well, I got up at last,

And fled again: but, scarcely got a mile,

Your people seize me on suspicion

Of knowing where he hides, and so far justly,

That carrying me by way of a decoy,

I'll lay my life he soon were in the trap.

*Judge.* Your folly, or your cunning, sir, shall not mislead us; tell me where your master is at once, or the wooden horse——

*Ped.* Alas, I'm a bad rider.

*Judge.* Take him to the village and keep him close. By his looks I doubt not, spite of this affected simplicity, he's a desperate ruffian.

*Ped.* I seem such a desperate fellow to him! Dear me, of the four men here let one depart, and leave three, and one of the

three leave two, and one of the two one; and that one leave half himself; and that half his half; and that quarter his half, till it comes to nil; it would still be nilly willy with me.

[*Exit, guarded by Alguazils.*]

*Gil.* Manuel,

The Alguazils are gone.

*Man.*

Now for it then.

*Gil.* [*Appearing.*] God save this noble company.

*All.*

Gil Perez!

*Gil.* Be not alarm'd; I have but a few words

To say to one of you, this Juan Baptista.

*Judge.* Hallo! my guards!

*Man.*

Judge, never strain your throat,

Unless you would be answer'd by such guards

As waited on you yesterday.

*Judge.* Is this the way that I, and, in my person,

That justice is insulted?

*Gil*

Nay, my lord,

You least of all should tax a criminal

Who so punctiliously respects yourself,

And the realm's justice in your belly lodg'd,

That not to waste you in a vain pursuit,

He waits on you himself.

*Judge.*

Impudent man!

And this before that most illustrious lady

Your treachery has render'd brotherless;

And who with daily prayers——

*Gil.*

And 'tis for this——

That she may hear my vindication

Ev'n from the very lips that made the charge,

And cease an unjust persecution,

Unworthy of her noble name and blood,

That I am here. For, madam, if I prove

That Don Alonso in fair duel slew

Your brother, and without my treacherous help,

Or any man's, would you pursue us still?

*Leonora.* No, sir; for though the laws of duel are

For men alone, I know enough of them

To pardon all that was in honour done,

Ev'n to my cost. Prove what you say you will,

And Don Alonso may take sanctuary

In my own house against myself and all.

*Gil.* 'Tis nobly said. On this I take my stand:

And since 'tis general and accepted law  
That what a witness first shall swear, and then  
Forswear, stand for no evidence at all,  
Stand forth, Juan Baptista;  
Here is your deposition; I will read it  
Before the very Judge you swore it to,  
And before this great lady, and do you  
Substantiate or deny it point by point.

*Judge.* Audacity!

*Gil.* [*Reading.*] In the first place you swear,  
That, "As luck fell, you were behind a tree  
When the two gentlemen came out to fight."  
Say, is this true?

*Bapt.* It is.

*Gil.* "And that they fought  
Hand to hand fairly, until suddenly  
Gil Perez, rushing from a thicket, sided  
With Don Alonso." Now, bethink you well;  
Is this the truth, Baptista?

*Bapt.* Yes. I swear it.

*Gil.* Infamous liar! [*Shoots him with a pistol.*]

*Bapt.* [*Falling.*] Heav'n have mercy on me!

*Gil.* My lord, you must another murder add  
To my black catalogue. Come, Manuel,  
We must away while we have time. Farewell.

[*Exeunt Gil and Manuel.*]

*Judge.* By the most sacred person of my king,  
I swear to punish this audacity,  
If it should cost my life.

*Bapt.* Oh, listen, lady;  
While I have breath to speak. I'm justly slain.  
I tried to swear Gil Perez's life away  
To gain his sister; he has told you true:  
In fair and open duel, hand to hand,  
Was Don Diego slain. Oh, let my death  
Atone for this, and my last dying words  
Attest it.

[*Dies.*]

*Enter the Alguazils with Pedro.*

*Alg.* We heard a pistol, and returned, my lord, to see.

*Judge.* It was Gil Perez; that is his work. [*Pointing to Baptista.*]

*Ped.* There, said I not the truth?

*Judge.* He must not escape; after him! As to this fellow here,



who is plainly in his secrets, let two alguazils keep guard upon him here, lest he do further mischief; the rest come with me.  
*Ped.* What crime have I committed? Did I not tell you, my lord, he would come, and did he not come?  
*Judge.* Peace, traitor! Come, madam. [Exeunt.

## SCENE II

*Another pass in the same mountain*

*Firing and shouting heard; after which, enter Isabel and Juana on a platform of rock above the stage.*

*Isab.* That harquebus! of which only the thunder  
 Has reach'd us of perhaps some deadly bolt  
 On one of those we love!  
 Why tarry they so long? What think you, Juana?  
*Jua.* Oh, what, but share your fears!

*Isab.* Let us descend,  
 And learn the truth at once; better at once  
 To die, than by this torture.

*As they are about to descend, enter to them suddenly  
 Gil Perez and Manuel.*

*Gil.* Wait!  
*Isab.* My brother!  
*Jua.* Manuel!  
*Gil.* They are coming; hide we here;  
 There is no time——

*Enter Judge, Leonor, Alguazils, etc.*

*Judge.* After them! after them!  
 By Heav'n, this mountain-top shall be the scaffold  
 On which the wretch shall expiate his crimes.  
 Two thousand scudi for the man who brings,  
 Dead or alive, Gil Perez!

*Gil.* [Appearing above.] By the Lord,  
 You rate me cheap, my lord; I'll set you higher—  
 I say four thousand scudi for the Judge,  
 Alive or stuff'd!

*Judge.* There he is! Fire! [Alguazil fires and wounds Gil.

*Gil.* [*Falling.*]

God help me!

*Judge.* Yield.

*Gil.* [*Struggling.*] I've an arm left yet.

*Alg.*

He'll fight when dead.

*Judge.* Away with him!

[*Judge and Alguazils carry off Gil.*]

*Man.* [*Struggling with Juana.*] Leave hold of me, I say.

*Jua.* Oh! Manuel!

*Isab.*

Oh! my brother!

*Man.*

Let me go,

Or I will dash you headlong with myself.

[*He rushes down, Isabel and Juana after him*]

### SCENE III

#### *Same as Scene I*

*Pedro discovered guarded by two Alguazils.*

*Ped.* Shots and shouting! They must be at work. Perhaps you gentlemen will wait, while I go and see.

*Alg.* Be quiet, or two bullets—

*Ped.* Oh, one would be enough, thank you. Well, if I mustn't go, will you two gentlemen? and leave me to wait for you? I'm quite indifferent.

*Alg.* We leave you not an instant or an inch.

*Ped.* Were ever guards half so polite! Sure, I must be a holiday to be so strictly kept.

*Alg.* Hark! They are coming.

*Enter Judge and Alguazils with Gil, a cloak thrown over him.*

*Judge.* Where is the other prisoner?

*2nd. Alg.* Here, my lord.

*Judge.* March on with us.

*1st. Alg.* My lord, this man will faint with loss of blood and weariness.

*Judge.* Halt then, and let him breathe awhile.

[*They uncover Gil, and Pedro sees him.*]

*Ped.* I might have guessed it! Let me be in the bilboes, on the very scaffold, he must be with me: he will die on purpose to lie in the same grave with me, I think!

*Gil.* Whose voice is that?

*Ped.* Nobody's.

*Gil.* Pedro? Courage, my poor boy. My day is over. Oh, vanity of mortal strength!

*Judge.* But who are these?

*Enter Donna Leonor, with Isabel, Juana, and Servants.*

*Leonor.* I, Donna Leonor, who, falling in  
With these sad ladies, do repent me much,  
That, misdirected by a lying tongue,  
I have pursued this gentleman—I doubt  
To death—if not, I charge you from this moment  
Leave him at liberty.

*Isab.* Or else——

*Enter suddenly Manuel and Don Alonso, and Followers.*

*Alon.* Or else,  
Look to it.

*Gil.* Don Alonso! whom I thought  
Far off upon the seas?

*Alon.* And should have been,  
But when my foot was on the very plank  
That rock'd upon the foam along the beach,  
I, who could never get you from my heart,  
And knew that you had come to peril hither,  
Could but return once more to him who sav'd  
My life, though he had wav'd me from his side.  
Enough; I am in time. I tell you, sir,  
Give up this man at once.

[*To the Judge*

*Judge.* Not for you all!

*Alon.* Then at him and his people

[*Alonso, Manuel, and their people rush on the Judge, Alguazils,  
etc., disarm them, and beat them out.*

*Alon.* [*Embracing Gil.*] My friend is free.

*Gil.* And what first use shall make  
Of freedom?

*Ped.* Why, turn friar; you can then  
Be free and easy too, and leave me so.  
Oh, sir, have I not had enough of terror,  
Exile, and hunger, to deserve your pardon?  
Plead for me, Don Alonso.

*Alon.* Gil——

*Gil.* Nay, nay,

What could you seem about to ask of me  
But granted ere 'twas said? Go. I forgive you.  
With which magnanimous forbearance now  
Gil Perez, the Gallician, makes his bow.

---

"Thus ends," says Calderon, "the first part of the *hazañas notables* of Luis Perez," whose name I have, for sundry reasons (and without offence to the hero, I hope) changed to Gil. He was "a notorious robber," says Mr. Ticknor, a kind of Spanish Rob Roy perhaps; at all events, one whose historical reality is intimated by greater distinctness of character than is usual in these plays. Of such gentry examples are never wanting in Spain, where so little alters to this day; witness the career of the famous José Maria, quite lately ended; and who, I read in a book of travels, was, like Gil, a farmer, for his first calling; a most merciful robber when he took to his second; and who performed Gil's feat of confronting, if not a judge, a prime minister in his own den.

Gil perhaps had better have "played his pranks" (as Fuller says of Robin Hood) in prose; but he was a lawless fellow, and blank verse lay in his way. Those who think his style altogether too heroic for a country robber, will at least find my version more than excused by the original.

## **THREE JUDGMENTS AT A BLOW**

### DRAMATIS PERSONÆ

PEDRO IV., King of Arragon.  
DON MENDO TORELLAS, his minister.  
DONNA VIOLANTE, Mendo's daughter.  
ELVIRA, her maid.

DON LOPE DE URREA.  
DONNA BLANCA, his wife.  
DON LOPE, their son.  
BEATRICE, their servant.

DON GUILLEN, a friend of Don Lope's.  
VICENTE, Young Lope's servant.

*Robbers, Officers, Royal Suite, etc.*

# THREE JUDGMENTS AT A BLOW

## ACT I

### SCENE I

*A mountain pass near Saragossa*

*Shot within. Then enter Don Mendo and Violante pursued by Robbers, among whom is Vicente.*

*Men.* Villains, let steel or bullet do their worst,  
I'll die ere yield.

*Viol.* Heav'n help us!

*1st Robber* Fool, to strive  
Against such odds—upon their own ground too,  
Red with the blood of hundreds like yourselves.

*Vic.* Come, sir, no more ado;  
But quietly give my young madam up,  
Nice picking for our captain.

*Men.* Not while a drop of blood is in my body.

*Robbers.* Here's at you then!

*Viol.* My father!

*As the Robbers attack Mendo, enter Don Lope.*

*Lope.* How now? whom have you here?

*Vic.* Oh, noble captain,

We found this lady resting from the sun  
Under the trees, with a small retinue,  
Who of course fled,  
All but this ancient gentleman, who still  
Holds out against us.

*Lope.* [To Mendo.] What can you expect  
Against such numbers?

*Men.* Not my life, but death.

You come in time—

Upon my knees I do beseech you

No other mercy save of instant death

To both of us.

[Kneels.]

*Lope.* Arise! you are the first  
Has mov'd me to the mercy you decline.  
This lady is—your wife?

*Men.* My only daughter!

*Viol.* In spirit as in blood. If by his death  
You think to make you masters of my life,  
Default of other weapon, with these hands  
I'll cease the breath of life, or down these rocks  
Dash myself headlong.

*Lope.* Lady, calm yourself;  
Your beauty has subdued an angry devil  
One like yourself first rais'd within my soul.  
Your road ließ whither, sir?

*Men.* To Saragossa.  
Where if I could requite——

*Lope.* Your name?

*Men.* Don Mendo

Torellas, after a long embassy  
To Paris, Rome, and Naples, summon'd back  
By Pedro, King of Arragon—with whom  
If 't be (as oft) some youthful petulance,  
Calling for justice or revenge at home,  
Drives you abroad to these unlawful courses,  
I pledge my word——

*Lope.* Alas, sir, I might hail  
Your offer could I hope that your deserts,  
However great, might cancel my account  
Of ill-deserving. But indeed my crimes  
Have gather'd so in number, and in weight,  
And condemnation—committed, some of them,  
To stave away the very punishment  
They must increase at last; others, again,  
In the sheer desperation of forgiveness  
That all had heap'd upon me——

*Men.* Nay, nay, nay;  
Despair not; trust to my good offices;  
In pledge of which here, now, before we part,  
I swear to make your pardon the first boon  
I'll ask for or accept at the king's hand.  
Your name?

*Lope.* However desperate, and asham'd  
To tell it, you shall hear it—and my story.  
Retire!

[To the Robbers, who exeunt]



Don Mendo, I am Lope, son  
Of Lope de Urrea, of some desert,  
At least in virtue of my blood.

*Men.* Indeed!

Urrea and myself were, I assure you,  
Intimate friends of old—another tie,  
If wanting one, to bind me to your service.

*Lope.* I scarce can hope it, sir; if I, his son,  
Have so disgrac'd him with my evil ways,  
And so impoverished him with my expenses,  
Were you his friend, you scarcely can be mine.  
And yet, were I to tell you all, perhaps  
I were not all to blame.

*Men.* Come, tell me all;  
'Tis fit that I should hear it.

*Viol.* I begin  
To breathe again.

*Lope.* Then listen, sir. My father in his youth,  
As you perhaps may know, but *why* I know not,  
Held off from marriage; till, bethinking him,  
Or warn'd by others, what a shame it were  
So proud a name should die for want of wearer,  
In his late years he took to wife a lady  
Of blameless reputation, and descent  
As noble as his own, but so unequal  
In years, that she had scarcely told fifteen  
When age his head had whiten'd with such snows  
As froze his better judgment.

*Men.* Ay, I know  
Too well—too well.

*Lope.* Long she repell'd his suit,  
Feeling how ill ill-sorted years agree;  
But, at the last, before her father's will  
She sacrific'd her own. Oh, sacrifice  
That little lacks of slaughter! So, my father  
Averse from wedlock's self, and she from him,  
Think what a wedlock this must be, and what  
The issue that was like to come of it!  
While other sons cement their parents' love,  
My birth made but a wider breach in mine.  
Just in proportion as my mother lov'd  
Her boy, my father hated him—yes, hated,  
Even when I was lisping at his knees

[*Aside*

That little language charms all fathers' hearts.  
Neglecting me himself, as I grew up  
He neither taught, nor got me taught, to curb  
A violent nature, which by love or lash  
May even be corrected in a wolf:  
Till, as I grew, and found myself at large,  
Spoilt both by mother's love and father's hate,  
I took to evil company, gave rein  
To every passion as it rose within,  
Wine, dice, and women—what a precipice  
To build the fabric of a life upon!  
Which, when my father  
Saw tottering to its fall, he strove to train  
The tree that he had suffer'd to take root  
In vice, and grow up crooked—all too late!  
Though not revolting to be ruled by him,  
I could not rule myself. And so we liv'd  
Both in one house, but wholly apart in soul,  
Only alike in being equally  
My mother's misery. Alas, my mother!  
My heart is with her still! Why, think, Don Mendo,  
That, would she see me, I must creep at night  
Muffled, a-tiptoe, like a thief, to her,  
Lest he should know of it! why, what a thing  
That such a holy face as filial love  
Must wear the mask of theft! But to sum up  
The story of my sorrows and my sins  
That have made me a criminal, and him  
Almost a beggar;—  
In the full hey-day of my wilfulness  
There liv'd a lady near, in whom methought  
Those ancient enemies, wit, modesty,  
And beauty, all were reconcil'd; to her,  
Casting my coarser pleasures in the rear,  
I did devote myself—first with mute signs,  
Which by and by began to breathe in sighs,  
And by and by in passionate words that love  
Toss'd up all shapeless, but all glowing hot,  
Up from my burning bosom, and which first  
Upon her willing ears fell unprov'd,  
Then on her heart, which by degrees they wore  
More than I us'd to say her senseless threshold  
Wore by the nightly pressure of my feet.

She heard my story, pitied me  
 With her sweet eyes; and my unruly passion,  
 Flush'd with the promise of first victory  
 Push'd headlong to the last; not knowing, fool!  
 How in love's world the shadow of disappointment  
 Exactly dogs the substance of success.  
 In fine, one night I stole into her house,  
 Into her chamber; and with every vow  
 Of marriage on my tongue; as easy then  
 To utter, as thereafter to forswear,  
 When in the very jewel I coveted  
 Very compliance seem'd to make a flaw  
 That made me careless of it when possess'd.  
 From day to day I put our marriage off  
 With false pretence, which she at last suspecting,  
 Falsely continued seeming to believe,  
 Till she had got a brother to her side  
 (A desperate man then outlaw'd, like myself,  
 For homicide), who, to avenge her shame,  
 With other two waylaid me on a night  
 When as before I unsuspectingly  
 Crept to her house; and set upon me so,  
 All three at once, I just had time to parry  
 Their thrusts, and draw a pistol, which till then  
 They had not seen, when——

*Voices. [Within.]*

Fly! Away! Away!

*Enter Vicente.*

*Lope.* What is the matter now?

*Vic.*

Captain!

*Lope.*

Well, speak.

*Vic.* We must be off; the lady's retinue

Who fled have rous'd the soldiery, and with them  
 Are close upon our heels, We've not a moment.

*Lope.* Then up the mountain!

*Men.*

Whither I will see

They shall not follow you; and take my word  
 I'll not forget my promise.

*Lope.*

I accept it.

*Men.* Only, before we part, give me some token,

The messenger I send may travel with  
 Safe through your people's hands.

*Lope. [Giving a dagger.]*

This then.

*Men.*

A dagger?

An evil-omen'd pass-word.

*Lope.*

Ah, Don Mendo,

What has a wretched robber got to give

Unless some implement of death! And see,

The wicked weapon cannot reach your hand,

But it must bite its master's.

[*His hand bleeding*]

Ill-omen'd as you say!

*Voices. [Within.]*

Away! Away!

*Vic.*

They're close upon us!

*Viol.* O quick! begone! My life hangs on a thread

While yours is in this peril.

*Lope.*

That alone

Should make me fly to save it. Farewell, lady.

Farewell, Don Mendo.

*Men. and Viol.*

Farewell!

*Lope.*

What strange things

One sun between his rise and setting brings!

[*Exit*]*Men.* Let us anticipate, and so detain

The soldiers. That one turn of Fortune's wheel

Years of half-buried memory should reveal!

*Viol.* Could I believe that crime should ever be

So amiable! How fancy with us plays,

And with one touch colours our future days!

[*Exeunt*]

## SCENE II

*An audience hall in the palace of Pedro, King of Arragon**Enter Don Lope de Urrea, and Don Guillen.**Guil.* Such bosom friends, sir, as from infancy

Your son and I have been, I were ashamed,

You being in such trouble, not to offer

My help and consolation. Tell me aught

That I can serve you in.

*Urr.*

Believe me, sir,

My heart most deeply thanks your courtesy.

When came you to the city?

*Guil.*

Yesterday,

From Naples.

*Urr.*

Naples?

*Guil.*

To advance a suit

I have in Arragon.

*Urr.* I too am here

For some such purpose; to beseech the king

A boon I doubt that he will never grant.

*Guil.* Ev'n now his Highness comes.

*Enter King Pedro and Train.*

*Urr.* So please your Majesty, listen to one,  
Of whom already you have largely heard —  
Don Lope de Urrea.

*King.* Oh! Don Lope!

*Urr.* I come not hither to repeat in words  
The purport of so many past petitions,  
My sorrows now put on a better face  
Before your Highness' presence. I beseech you  
To hear me patiently.

*King.* Speak, Urrea, speak!

*Urr.* Speak if I can, whose sorrow rising still  
Clouds its own utterance. My liege, my son,  
Don Lope, lov'd a lady here; seduc'd her  
By no feign'd vows of marriage, but compell'd  
By me, who would not listen to a suit  
Without my leave contracted, put it off  
From day to day, until the lady, tired  
Of a delay that argu'd treachery,  
Engag'd her brother in the quarrel; who  
With two companions set upon my son  
One night to murder him. The lad, whose mettle  
Would never brook affront, nor car'd for odds,  
Drew on all three; slew one—a homicide  
That nature's common law of self-defence  
Permits. The others fled, and set on him  
The officers of justice, one of whom  
In his escape he struck—  
A self-defence against your laws I own  
Not so to be excus'd—then fled himself  
Up to the mountains. I must needs confess  
He better had deserv'd an after-pardon  
By lawful service in your camp abroad  
Than aggravating old offence at home,  
By lawless plunder; but your Highness knows  
It is an ancient law of honour here  
In Arragon, that none of noble blood

In mortal quarrel quit his native ground.  
 But to return. The woman, twice aggriev'd,  
 Her honour and her brother lost at once  
 (For him it was my son slew of the three),  
 Now seeks to bring her sorrows into port:  
 And pitying my grey hairs and misery,  
 Consents to acquit my son on either count,  
 Providing I supply her wherewithal  
 To hide her shame within some holy house;  
 Which, straiten'd as I am (that, by my troth,  
 I scarce, my liege, can find my daily bread),  
 I have engag'd to do; not only this,  
 But, in addition to the sum in hand,  
 A yearly income—which to do, I now  
 Am crept into my house's poorest rooms,  
 And (to such straits may come nobility!)  
 Have let for hire what should become my rank  
 And dignity to an old friend, Don Mendo  
 Torellas, who I hear returns to-day  
 To Saragossa. It remains, my liege,  
 That, being by the plaintiff's self absolv'd,  
 My son your royal pardon only needs;  
 Which if not he nor I merit ourselves,  
 Yet let the merits of a long ancestry,  
 Who swell your glorious annals with their names  
 Writ in their blood, plead for us not in vain;  
 Pity the snows of age that misery  
 Now thaws in torrents from my eyes; yet more,  
 Pity a noble lady—my wife—his mother—  
 Who sits bow'd down with sorrow and disgrace  
 In her starv'd house.

*King.* This is a case, Don Lope,  
 For my Chief Justice, not for me.

*Urr.* Alas!  
 How little hope has he who, looking up  
 To dove-ey'd mercy, sees but in her place  
 Severely-sworded justice!

*King.* Is 't not fit  
 That the tribunal which arraign'd the crime  
 Pronounce the pardon also?

*Urr.* Were it so,  
 I know not where to look for that tribunal,  
 Or only find it speechless, since the death

Of Don Alfonso.

*King.* His successor's name

This day will be announc'd to Arragon.

*Urr.* Yet let a father's tears——

*King.* They might indeed

The marble heart of justice make to bleed.

[*Exeunt King, Don Guillen, and Train.*]

*Urr.* And thus to satisfy the exigence

Of public estimation, one is forc'd

To sacrifice entreaty and estate

For an ill son.

Yet had but this petition been inflam'd

With love, that love of his had lit in me,

My prayer had surely prosper'd. But 'tis done,

Fruitless or not: *well* done, for Blanca's sake;

Poor Blanca, though indeed she knows it not,

And scarcely would believe it——

But who comes here?—the friend of better days,

Don Mendo! I would hide me from his eye,

But, oh indignity, his ancient friend,

Equal in birth and honour to himself,

Must now, reduc'd to 't by a shameless son,

Become his tavern-keeper! For the present

I may hold back—the king too! come to meet

And do him honour.

*Enter, meeting, King, with Train, and Don Mendo.*

*Men.* My royal master, let me at your feet

Now and for ever——

*King.* Rise, Don Mendo, rise,

Chief Justice of all Arragon.

*Men.* My liege,

How shall I rise with such a weight of honour

And solemnest responsibility,

As you have laid upon my neck!

*King.* 'Tis long

Since we have met. How fare you?

*Men.* How but well,

On whom your royal favour shines so fair!

*King.* Enough. You must be weary. For to-day

Go rest yourself, Chief Justice. And to-morrow

We'll talk together. I have much to tell,

And much to ask of you.

*Men.* Your Highness knows  
How all my powers are at your sole command,  
And only well employ'd in doing it.

[*Exit King with Train.*]

*Urr.* If it be true that true nobility  
Slowly forgets what once it has esteem'd,  
I think Don Mendo will not turn away  
From Lope de Urrea.

*Men.* My old friend!  
I must forget myself, as well as honour,  
When I forget the debt I owe your love.

*Urr.* For old acquaintance then I kiss your hand;  
And on two other counts. First, as your host,  
You know, on your arrival; be assur'd  
That I shall do my best to entertain you:  
And, secondly, congratulating you  
On your new dignity, which you hardly don  
Before I am your suitor.

*Men.* Oh, Don Lope;  
How gladly shall I serve you!

*Urr.* This memorial  
I had presented to the king, and he  
Referr'd to his Chief Justice.

*Men.* Oh, trust to me,  
And to my loyal friendship in the cause.

*Urr.* A son of mine, Don Mendo——

*Men.* Nay, no more—  
I am appris'd of all

*Urr.* I know that men  
Think my heart harden'd toward my only son  
It might have been so; not, though, till my son's  
Was flint to me. O Mendo, by his means  
My peace of mind, estate, and good repute  
Are gone for ever!

*Men.* Nay, be comforted:  
I fill a post where friendship well can grant  
What friendship fairly asks. Think from this hour  
That all is ended. Not for your sake only,  
But for your son's; to whom (you soon shall hear  
The whole strange history) I owe my life,  
And sure shall not be slack to save his own.  
All will be well. Come, let us to your house.  
Whither, on coming to salute the king,



I sent my daughter forward.

*Urr.* I rejoice  
To think how my poor Blanca will rejoice  
To do her honour. You remember Blanca?

*Men.* Remember her indeed, and shall delight  
To see her once again. [*Aside.*] O lying tongue,  
To say so, when the heart beneath would fain  
We had not met, or might not meet again!

## SCENE III

*A room in Urrea's house*

*Enter Blanca and Violante in travelling dress, meeting.*

*Blan.* How happy am I that so fair a guest  
Honours my house by making it her own,  
And me her servant!  
To welcome and to wait on Violante  
I have thus far intruded.

*Viol.* Nay, Donna Blanca,  
Mine is the honour and the happiness,  
Who, coming thus to Arragon a stranger,  
Find such a home and hostess. Pardon me  
That I detain you in this ante-room,  
My own not ready yet.

*Blan.* You come indeed  
Before your people look'd for you.

*Viol.* But not  
Before my wishes, lady, I assure you:  
Not minding on the mountains to encounter  
Another such a risk.

*Blan.* There was a first then?

*Viol.* So great that I assure (and too truly [*Aside.*])  
My heart yet beats with it.

*Blan.* How was 't?

*Viol.* Why, thus:

In wishing to escape the noon-day sun,  
That seem'd to make both air and land breathe fire,  
I lighted from my litter in a spot  
That one might almost think the flowers had chosen  
To tourney in, so green and smooth the sward  
On which they did oppose their varied crests,  
So fortified above with closing leaves,

And all encompass'd by a babbling stream.  
 There we sat down to rest; when suddenly  
 A company of robbers broke upon us,  
 And would have done their worst, had not as suddenly  
 A young and gallant gentleman, their captain,  
 Arrested them, and kindly— But how now?  
 Why weep you, Donna Blanca?

*Blan.* Weeping, yes,  
 My sorrows with your own—But to your tale.

*Viol.* Nay, why should I pursue it if my trouble  
 Awake the memory of yours?

*Blan.* Your father,  
 Saw he this youth, this robber cavalier  
 Who grac'd disgrace so handsomely?

*Viol.* Indeed,  
 And owes his life and honour to him.

*Blan.* Oh!  
 He had aton'd for many a foregone crime  
 By adding that one more! But I talk wild;  
 Pardon me, Violante.  
 I have an anguish ever in my breast  
 At times will rise, and sting me into madness;  
 Perhaps you will not wonder when you hear  
 This robber was my son, my only son,  
 Whose wicked ways have driv'n him where he is,  
 From home, and law, and love!

*Viol.* Forgive me, lady,  
 I mind me now—he told us—  
 But I was too confus'd and terrified  
 To heed to names. Else credit me——

*Enter Urrea and Mendo.*

*Urr.* Largess! a largess, wife! for bringing you  
 Joy and good fortune to our house, from which  
 They have so long been banished.

*Blan.* Long indeed!

*Urr.* So long, methinks, that coming all at once  
 They make me lose my manners. [*To Violante.*] This fair hand  
 Must, as I think it will, my pardon sign;  
 Inheriting such faculty. Oh, Blanca,  
 I must not let one ignorant moment slip—  
 You know not half our joy.  
 Don Mendo, my old friend, and our now guest,

Grac'd at the very threshold by the king  
With the Chief-Justiceship of Arragon,  
Ioints his stern office with an act of mercy,  
By pardoning your Lope—whom we now  
Shall have once more with us, I trust, for ever.  
Oh, join with me in thanking him!

*Blan.* I am glad,  
Don Mendo, that we meet under a roof  
Where I can do you honour. For my son,  
I must suppose from what your daughter says,  
You would, without our further prayer or thanks,  
Have done as you have done.

*Men.* Too true—I know—  
And you still better, lady—that, all done,  
I am your debtor still.

*Enter Elvira.*

*Elv.* Madam, your room is ready.

*Viol.* May I then  
Retire?

*Blan.* If I may wait upon you thither.

*Urr.* Nay, nay, 'tis I that as a grey-hair'd page  
Must do that office.

*Men.* Granted, on condition  
That I may do as much for Donna Blanca.

*Viol.* As master of the house, I must submit  
Without condition. [*Exeunt Violante and Urrea.*]

*Blan.* You were going, sir——?

*Men.* To wait upon you, Blanca.

*Blan.* Nay, Don Mendo,  
Least need of that.

*Men.* Oh, Blanca, Heaven knows  
How much I have desir'd to talk with you!

*Blan.* And to what purpose, sir?

No longer in your power—perhaps, nor will—  
To do as well as talk.

*Men.* If but to say  
How to my heart it goes seeing you still  
As sad as when I left you years ago.

*Blan.* "As sad?—as when you left me years ago"—  
I understand you not—am not aware  
I ever saw you till to-day.

*Men.*

Ah, Blanca,

Have pity!

*Blan.* Nay, Don Mendo, let us cease

A conversation, uselessly begun,

To end in nothing. If your memory,

Out of some dreamt-of fragments of the past,

Attach to me, the past is dead in time;

Let it be buried in oblivion.

*Men.* Oh, with what courage, Blanca, do you wield

Your ready woman's wit!

*Blan.*

I know not why

You should say that.

*Men.*But *I* know.*Blan.*

If 't be so,

Agree with me to say no more of it.

*Men.* But how?*Blan.*

By simple silence.

*Men.*

How be silent

Under such pain?

*Blan.*

By simple suffering.

*Men.* Oh, Blanca, how learn that?*Blan.*

Of me—and thus.

Beatrice!

*Enter Beatrice.**Beat.*

Madam?

*Blan.*

Light Don Mendo to

His chamber. Thus be further trouble sped.

*Men.* Nay, rather coals of fire heap'd on my head![*Exeunt severally.*]

## ACT II

### SCENE I

#### *A room in Urrea's house*

*Enter Urrea and Blanca on one side, and Lope and Vicente on the other.*

*Lope.* Thrice blessed be the day, that brings me back  
In all humility and love, my father,  
To kiss your feet once more.

*Urr.* Rise up, my son,  
As welcome to your parents as long looked for.  
Rise and embrace me.

*Lope.* Till I have your hand  
I scarcely dare.

*Urr.* Then take it, Lope—there—  
And may God make thee virtuous as thy father  
Can pray for thee. Thy mother too——

*Lope.* O madam,  
I scarcely dare with anguish and repentance  
Lift up my eyes to those I have made weep  
So many bitter tears——

*Blan.* You see, my son,  
You keep them weeping still—not bitter tears,  
But tears of joy—Oh, welcome home again!

*Vic.* Where is there any room for a poor devil  
Who has done penance upon rock and water  
This many a day, and much repents him of  
His former sins?

*Urr.* What, you alive too?

*Vic.* Yes, sir,  
This saddle's pad,—[*Showing Lope.*—] or, if you like, the beast  
That bears the saddle—or, by another rule—  
That where the cat jumps also goes her tail.

*Lope.* [To his father.] You see, sir, in such godly company  
I must repent.

*Vic.* Why, devil take 't——

*Urr.* What, swearing?

*Vic.* But some poor relic of our former life  
That yet will stick. Madam, permit me,  
If not to kiss your hand, nor ev'n your feet,  
At least the happy ground on which they walk.

*Blan.* Rise, rise. How can I less than welcome one  
Who has so loyally stood by my son,  
Through evil and through good.

*Vic.* A monument  
As one might say, madam, *ad perpetuam*  
*Fidelis Amicitiae Memoriam.*

*Enter Beatrice.*

*Beat.* What! is my master home? Then, by the saints,  
Saving your presence, and before your faces,  
I must embrace him.

*Lope.* Thanks, good Beatrice,

*Urr.* You see how all rejoice to see you, Lope,  
But none so more than I; believe 't. But now  
'Tis time you wait on Mendo, and acknowledge  
The kindness he has done us, See, Beatrice,  
If he be in his room, or busy there. [*Exit Beatrice.*]  
Meanwhile, my son, I crave the patient hearing  
To what I have to say.

*Vic.* Now for a lecture.

*Lope.* Silence, sir! Coming here, we must expect  
And bear such things. Pray speak, sir.

*Urr.* You see, Lope  
(And doubtless must have heard of it before),  
In what a plight we are: my property,  
What yet remains of it, embroil'd and hamper'd  
And all so little, that this last expense,  
Of getting (as I have) your Estifania,  
Who has already cost us all so much,  
Into a convent; to do this, I say,  
I have been forc'd to let my house for hire  
To my old friend; yea, almost, I assure you,  
To beg from door to door. Enough of that.  
'Tis done; and you are now at last restor'd  
To home, and station—wealth I cannot say—  
But all is well that ends well. All I ask  
(And 'tis with tears and with a broken voice  
I ask it: I would ask it on my knees  
If these white hairs forbade not such descent),

That from this day, in pity to us all—  
Perhaps in gratitude—you would repent  
Your past excess; yea, surfeited with that,  
Would henceforth tame your headlong passions down  
Into a quiet current. Help me, son,  
Restore the shaken credit of our house,  
And show—let us *both* show—that misery  
Has taught us not in vain. Let us be friends  
Henceforth; no rivalry of love or hate  
Between us; each doing what in him lies  
To make what may remain of life to each  
Happy and honourable. On my part  
I stake a father's love and tenderness;  
And will not you as freely on your side  
Wager your filial obedience?

Your father asks, implores you. Oh, consider  
You may not always have a friend in need  
To rescue you as now: nay, disappoint  
His mercy and again provoke the laws  
He now remits, that friend may turn to foe  
And sacrifice the life he vainly spar'd.

*Vic.* There only wants, "in sæcula sæculorum,"  
To finish off with.

*Lope.* Sir, I promise you  
Amendment, that shall make the past a foil  
To set the future off.

*Enter Mendo.*

*Men.* I come in time  
To vouch fulfilment of so fair a vow.

*Lope.* Oh, sir——

*Men.* I knew you on your road to me;  
Your errand too; and thus much have forestall'd  
Of needless courtesy.

*Lope.* Praise God, reward you  
With such advancement in your prince's love  
As envy, the Court hydra, shall not hiss,  
But general love and acclamation  
Write in gold letters in our history,  
For ages and for ages. Sir, your hand!

*Men.* My heart, my heart, you shame me by your thanks,  
For service that the veriest churl had paid  
For what you did me, *Lope.*

Why, I'm your debtor still. But now, enough!  
I cannot steal more time from business;  
The king expects me.

*Urr.* I too must abroad.

*Lope.* Would I could wait on both—but, as it is,  
I think my father's self would waive his right,  
In favour of our common benefactor.

*Urr.* Indeed, indeed, I do rejoice you should.

[*Exit with Blanca.*]

*Men.* And I, not knowing if your choice be right,  
Know that I would not lose you for a moment,  
So glad your presence makes me.

[*Exit with Lope.*]

*Vic.*<sup>1</sup> Beatrice! Beatrice!

*Beat.* Well?

*Vic.* Think you not, now that our principals are fairly out of  
the way, you owe me a kiss on my arrival?

*Beat.* Ay, hot from the oven.

*Vic.* Ah, Beatrice! if you only knew what heart-aches you've  
cost me.

*Beat.* You indeed, robbing and murdering, and I don't know  
what beside, up in the mountains! and then my new madam  
that's come with you, Donna Violante; with her fine Elvira—  
I know, sir, when your master is courting his mistress, you—

*Vic.* Now, my own Beatrice, if you could only know what you  
are talking of as well as I, how little jealousy could such a  
creature as that give you!

*Beat.* Well—but why?

*Vic.* Not a woman at all, neither maid nor mermaid—Why,  
didn't I catch her with all those fine locks of hers clean off  
her head?

*Beat.* Clean off her head!

*Vic.* The woman's bald.

*Beat.* Bald!

*Vic.* As my hand! besides, all that fine white *chevaux-de-frise*  
that ornaments her gums.

*Beat.* Well?

*Vic.* All sham.

*Beat.* What, my fine madam there false teeth!

*Vic.* Oh, and half a dozen villainous things I could tell you,  
did it become a gentleman to tell tales of ladies. But see, here  
is master coming back.

<sup>1</sup> Vicente's flirtation with the two *criadas*, and its upshot, is familiar to English playgoers in the comedy of *The Wonder*.



*Beat.* Good-bye then, for the present, Vicente. False teeth and a wig!  
[*Exit.*

*Enter Don Lope.*

*Lope.* Vicente, have you by any chance seen Violante?

*Vic.* Not that I know of, sir; she may, however, have passed without my knowing her.

*Lope.* Vicente still! As if it were possible one who had once seen such beauty could ever forget it.

*Vic.* Why, sir, if her maid Elvira happened to be by her side——

*Lope.* Fool!

*Vic.* Pray is it impossible in the system of things that the maid should be handsomer than the mistress?

*Lope.* Oh, could I but see her!

*Vic.* Take care, take care, sir. Beware of raising the old devil—and now we are but just out of the frying-pan——

*Lope.* Beware *you*, sir! I tell you I ill like my father's lecture; do not you read me another. It were best that no one crossed me, or by heaven!—But who comes here?

*Vic.* Don Guillen de Azagra.

*Enter Don Guillen.*

*Lope.* What?

Ask what reward you will of me, Vicente.

Don Guillen de Azagra back again!

*Guil.* And could not wait a moment, hearing you

Were also back, Don Lope, till I found you,

As well to give you welcome as receive it.

*Lope.* Our old affection asks for nothing less

On both sides. Oh, you are welcome!

*Guil.* Well can he come, who comes half dead between

Dead hope and quickening passion!

*Lope.* How is that?

*Guil.* Why, you remember how three years ago

I went to Naples—to the wars there?

*Lope.* Yes,

We parted, I remember, sadly enough

On both sides, in the Plaza del Aseo.

Unconsciously divining the sad days

That were about to dawn on one of us.

*Guil.* Nay, upon both. I am no stranger, Lope,

To your misfortunes; and Heav'n knows I felt them!

But they are over, Heav'n be thanked! mine yet

Are sadly acting. You can help me now,  
If not to conquer, to relieve them.

*Lope.*

Ay,

And will strain every nerve for you. But first  
Must hear your story.

*Guil.*

Well—I went to Naples,  
Where, as you know, our king by force of arms  
Was eager to revenge the shameful death  
Of Norandino, whom the King of Naples  
Had on the scaffold treacherously murder'd.  
Of which, and Naples too, I say no more  
Than this; that, entering the city,  
I saw a lady in whom the universe  
Of beauty seem'd to centre; as it might be  
The sun's whole light into a single beam,  
The heavenly dawn into one drop of dew,  
Or the whole breathing spring into one rose.  
You will believe I lov'd not without cause,  
When you have heard the lady that I speak of.  
Is—

*Vic.* Donna Violante!

*Lope.*

Knave and fool!

*Vic.* Why so, sir! only for telling you I saw the lady coming this  
way; but, I suppose seeing people here, she has turned back.

*Lope.* Will you retire awhile, Don Guillen? this lady is my  
father's guest.

*Guil.* [*Aside.*] Beside, she might be angry finding me here. [*Exit.*

*Lope.* 'Fore Heaven, my mind misgave me it was she he spoke of!

*Vic.* Well, you have got the weather-gauge. Tackle her now.

*Enter Violante and Elvira.*

*Lope.* Nay, lady, turn not back. What you, the sun  
I see by, to abridge my little day  
By enviously returning to the west  
As soon as ris'n, and prematurely drawing  
The veil of night over the blush of dawn!  
Oh, let me not believe I fright you now,  
As yesterday I did, fair Violante,  
Arm'd among savage rocks with savage men,  
From whose rude company your eyes alone  
Have charm'd me, and subdued for the first time  
A fierce, unbridled will.

*Viol.*

It were not strange,

Don Lope, if my bosom trembled still  
 With that first apparition. But in truth  
 I had not hesitated,  
 Had I not seen, or fancied, at your side  
 Another stranger.

*Lope.* Oh, a friend; and one  
 Who spoke with me of *you*; nay, who retir'd  
 Only for fear of drawing new disdain  
 Upon old love; and left me here indeed,  
 To speak in his behalf.

*Viol.* Alas, Elvira,  
 Was 't not Don Guillen?

*Elv.* Yes.

*Viol.* Don Lope plead  
 Another's, and Don Guillen's love! [*She is going.*]

*Lope.* At least  
 Let me attend you to my mother's door.

*Viol.* Nay, stay, sir.

*Lope.* Stay! and lose my life in losing  
 This happy opportunity!

*Viol.* Are life  
 And opportunity the same?

*Lope.* So far,  
 That neither lost ever return again.

*Viol.* If you have aught to tell me, tell it here  
 Before I go.

*Lope.* Only to ask if you  
 Confess yourself no debtor to a heart  
 That long has sigh'd for you?

*Viol.* You, sir, are then  
 Pleading another's cause?

*Lope.* I might be shy  
 To plead in my own person—a reserve  
 That love oft feels—and pardons.

*Viol.* 'Tis in vain.  
 I will not own to an account of sighs  
 Drawn up against me without my consent;  
 So tell your friend; and tell him he mistakes  
 The way to payment making you, of all,  
 'His agent in the cause.

*Lope.* Nay, nay, but wait.

*Viol.* No more—Adieu!

*Lope.* *She* thought I only us'd

[*Exit.*]

Another's suit as cover to my own,  
 And cunningly my seeming cunning turns  
 Against myself. But I will after her;  
 If Don Guillen come back, tell him, Vicente,  
 I'll wait upon him straight.

[Exit

*Vic.* Madam Elvira!

*Elv.* Well, Monsieur Cut-throat?

*Vic.* Well, you are not scared at my face now?

*Elv.* I don't know that—your face remains as it was.

*Vic.* Come, come, my queen, do me a little favour.

*Elv.* Well, what is that?

*Vic.* Just only die for love of me; I always make a point of never asking impossibilities of any woman.

*Elv.* Love is out of the question! I perhaps might *like* you, did I not know the lengths you go with that monkey Beatrice.

*Vic.* With whom?

*Elv.* I say with Beatrice. Bystanders see as much, sir, as players

*Vic.* I with Beatrice! Lord! lord! if you only knew half what I know, Elvira, you'd not be jealous of her.

*Elv.* Why, what do you know of her?

*Vic.* A woman who, could she breed at all, would breed foxes and stoats—a tolerable outside, but only, only go near her—Foh! such a breath! beside other peculiarities I don't mention out of respect to the sex. But this I tell you, one of those sparkling eyes of hers is glass, and her right leg a wooden one.

*Elv.* Nonsense.

*Vic.* Only you look, and see if she don't limp on one side, and squint on the other.

*Don Guillen.* [*Entering at one side.*] I can wait no longer.

*Don Lope.* [*Entering at the other.*] It is no use; she is shut up with my mother. Now for Don Guillen.

*Elv.* They are back.

*Vic.* We'll settle our little matter by and by.

*Elv.* Glass eyes and wooden legs! [Exit.

*Lope.* [*To Don Guillen.*] Forgive my leaving you so long; I have been

Waiting on one who is my father's guest,  
 The Lady Violante.

*Guil.* So sweet duty

Needs no excuse.

*Lope.* Now to pursue your story—

*Guil.* Ah—where did I leave off?

*Lope.* About the truce

Making at Naples, when you saw a lady——

*Guil.* Ay, but I must remember one thing, Lope,  
Most memorable of all. The ambassador  
Empower'd to treat on our good king's behalf  
Was Mendo de Torellas, whose great wisdom  
And justice, both grown grey in State affairs,  
Well fitted him for such authority;  
Which telling you, and telling you beside,  
That when the treaty made, and he left Naples,  
I left it too, still following in his wake  
The track of a fair star who went with him  
To Saragossa, to this very house——  
Telling you this, I tell you all——tell who  
My lady is——his daughter——Violante,  
Before whose shrine my life and soul together  
Are but poor offerings to consecrate.

*Vic. [Aside.]* A pretty market we have brought our pigs to!  
Who'll bet upon the winner?

*Lope. [Aside.]* Oh, confusion!  
But let us drain the cup at once. Don Guillen,  
Your admiration and devotedness  
Needed the addition of no name to point  
Their object out. But tell me,  
Ere I advise with you, how far your prayer  
Is answer'd by your deity?

*Guil.* Alas!

Two words will tell——

*Lope.* And those?

*Guil.* Love unreturn'd!

Or worse, return'd with hate.

*Vic. [Aside.]* Come, that looks better.

*Guil.* My love for her has now no hope, Don Lope,  
But in your love for me. She is your guest,  
And I as such, beside my joy in you,  
May catch a ray of her——may win you even  
To plead for me in such another strain  
As has not yet wearied her ears in vain;  
Or might you not ev'n now, as she returns,  
Give her a letter from me; lest if first  
She see, or hear from others of my coming,  
She may condemn my zeal for persecution,  
And make it matter of renew'd disdain.  
I'll write the letter now, and bring it you

Ere she be back.

*Vic.* [*To Lope.*] Good-bye, sir.

*Lope.* Whither now,  
Vicente?

*Vic.* To the mountains—I am sure  
You'll soon be after me.

*Lope.* I understand—  
But stay awhile.

True, I love Violante, and resent  
Don Guillen's rivalry: but he's my friend—  
Confides to me a passion myself own,  
And cannot blame.

Wait we awhile, Vicente, and perhaps  
A way will open through the labyrinth  
Without our breaking through.

*Vic.* How glad I am  
To see you take 't so patiently! Now, sir,  
Would you be rul'd—

*Lope.* What then?

*Vic.* Why simply, sir,  
Forget the lady—but a few days' flame,  
And then—

*Lope.* Impossible!

*Vic.* What's to be done then?

*Lope.* I know not—But she comes.

*Enter Violante.*

*Viol.* Still here, Don Lope!

*Lope.* Ah, what in nature will its centre leave,  
Or, forc'd away, recoils not faster still!  
So rivers yearn along their murmuring beds  
Until they reach the sea; the pebble thrown  
Ever so high, still faster falls to earth;  
Wind follows wind, and not a flame struck out  
Of heavy wood or flint, but it aspires  
Upward at once and to its proper sphere.

*Viol.* All good philosophy, could I but see  
How to apply it here.

*Lope.* And yet, how easy!  
Your beauty being that to which my soul  
Ever flies fastest, and most slowly leaves.

*Viol.* Surely this sudden rapture scarce agrees  
With what I heard before.

*Lope.* How, Violante?

*Viol.* Have you not haply chang'd parts in the farce,  
And ris'n from second character to first?

*Lope.* My second did not please you—come what will,  
Casting feign'd speech and character aside,  
I'll e'en speak for myself in my own person.  
Listen to me—Don Guillen——

*Guil.* [*Listening at the side.*] Just a moment  
To hear him plead my cause.

*Lope.* Following your beauty, as a flower the sun,  
Has come from Italy to Arragon,  
And, as my friend, by me entreats of you  
To let him plead his suit.

*Guil.* Would I could stay  
To hear the noble Lope plead my cause,  
But summon'd hence——

[*Exit.*

*Viol.* Ill does your second part  
Excuse your ill performance of the first;  
One failure might be pardon'd, but two such  
Are scarce to be excus'd.

*Lope.* Oh, tell me then  
Which chiefly needs apology!

*Viol.* I will.  
First for your friend Don Guillen; bid him cease  
All compliment and courtship, knowing well  
How all has been rejected hitherto,  
And will hereafter, to the ruthless winds.

*Lope.* And on the second count—my own?

*Viol.* How easily  
Out of his answer you may draw your own!

*Lope.* Alas!

*Viol.* For when the judge has to pronounce  
Sentence on two defendants, like yourselves,  
Whose charge is both alike, and bids the one  
Report his condemnation to the other;  
'Tis plain——

*Lope.* That both must suffer?

*Viol.* Nay, if so  
The judge had made one sentence serve for both.

*Lope.* Great heavens!

*Guil.* [*Listening at the side.*] The man dismiss'd, I'll hear the rest.

*Viol.* Oh, let it be enough to tell you now  
The heart that once indeed was adamant,

Resisting all impression—but at last

Ev'n adamant you know——

*Guil.* Oh, she relents!

*Lope.* Oh, let me kiss those white hands for those words!

*Guil.* Excellent friend! he could not plead more warmly  
Were 't for himself.

*Lope.* Oh, for some little token  
To vouch, when you have vanished from my eyes,  
That all was not a dream!

*Viol.* [*Giving him a rose.*] This rose, whose hue  
Is of the same that should my cheek imbue!

[*Exit*

*Enter Guillen.*

*Guil.* Oh, how thrice welcome is my lady's favour,  
Sent to me by the hand of such a friend!  
How but in such an attitude as this  
Dare I receive it?

[*Kneels.*

*Lope.* Rise, Don Guillen, rise—  
Flowers are but fading favours that a breath  
Can change and wither.

*Guil.* What mean you by this?

*Lope.* Only that though the flower in my hands  
Is fresh from Violante's, I must tell you  
It must not pass to yours.

*Guil.* Did not I hear you  
Pleading my cause?

*Lope.* You might——

*Guil.* And afterwards,  
When I came back again, herself confess,  
That, marble as she had been to my vows,  
She now relented tow'rd me!

*Lope.* If you did,  
'Twould much disprove the listener's adage.

*Guil.* How?

*Lope.* You set your ears to such a lucky tune,  
As took in all the words that made for you,  
But not the rest that did complete the measure.

*Guil.* But did not Violante, when you urg'd her  
In my behalf, say she relented?

*Lope.* Yes.

*Guil.* To whom then?

*Lope.* To myself.



*Vic.* The cat's unbagg'd!

*Guil.* To you!

*Lope.* To me.

*Guil.* Don Lope, you must see  
That ev'n my friendship for you scarce can stomach  
Such words—or credit them.

*Lope.* Let him beware  
Who doubts my words, stomach them as he can.

*Guil.* But 'tis a jest—  
Bearing my happy fortune in your hands,  
You only, as old love has leave to do,  
Tantalise ere you give it me. Enough,  
Give me the rose.

*Lope.* I cannot, being just  
Given to me, and for me.

*Guil.* His it is  
Whose right it is, and that is mine; and I  
Will have it.

*Lope.* If you can.

*Guil.* Then follow me,  
Where (not in your own house) I may chastise  
The friendship that must needs have play'd me false  
One way or other.

[*Exit*,

*Lope.* Lead the way then, sir.

*Enter hurriedly Donna Blanca and Violante from opposite sides.*

*Viol.* Don Lope, what is this?

*Lope.* Nothing, Violante.

*Viol.* I heard your angry voices in my room,  
And could not help——

*Blan.* And I too. Oh, my son,  
Scarce home with us, and all undone already!  
Where are you going?

*Lope.* Nowhere; nothing; leave me.

*Viol.* Tell me the quarrel—Oh! I dread to hear.

*Lope.* What quarrel, lady? let me go—your fears  
Deceive you.

*Blan.* Lope, not an hour of peace  
When you are here!

*Lope.* Nay, madam, why accuse me,  
Before you know the cause?

*Enter Urrea.*

*Urr.* How now?—disputing?

Blanca and Violante too? What is it?

*Blan.* Oh, nothing! (I must keep it from his father.)

Nothing—he quarrell'd with Vicente here,  
And would have beat him—and we interposed;  
Indeed, no more.

*Vic.* The blame is sure to fall  
Upon my shoulders.

*Urr.* Is 't not very strange,  
Your disposition, Lope? never at peace  
With others or yourself.

*Lope.* 'Tis nothing, sir.

*Vic.* He quarrell'd with me, sir, about some money  
He thought he ought to have, and couldn't find  
It in his breeches' pocket.

*Urr.* Go, go—get you gone, knave

*Vic.* Always fair words from you at any rate. [*Aside*]

*Urr.* And for such trifles, Lope, you disturb  
My house, affright your mother and her guest  
With your mad passion.

*Lope.* I can only, sir,  
Answer such charge by silence, and retire.  
Now for Don Guillen.

[*Exit*]

*Blan.* Oh, let him not go!

*Urr.* Why not? 'tis a good riddance. Violante,  
You must excuse this most unseemly riot  
Close to your chamber. My unruly son,  
When his mad passion's rous'd, neither respects  
Person or place.

*Viol.* Nay, sir, I pardon him.  
And should, for I'm the cause!

[*Aside.*]

*Blan.* Ah, wretched I,  
Who by the very means I would prevent  
His going forth, have op'd the door to him.

[*Noise within of swords, and the voices of Lope and Guillen fighting.*]

*Urr.* What noise is that again?

*Enter Elvira.*

*Elv.*

'Tis in the street.

*Enter Beatrice.*

*Beat.* Oh, my young master fighting—run, sir, run!

*Urr.* And 'tis for this I've sacrific'd myself!

*Enter fighting Lope and Guillen ; Gentlemen and others trying to part them.*

*Urr.* [*Going between them.*] Hold, Lope! Hold, Don Guillen!

*Voices.* Part them! part them!

*Guil.* Traitor!

*Lope.* Traitor!—I say that he's the traitor  
Whoever——

*Urr.* Madman, can you not forbear  
When your grey-headed father holds your sword!

*Lope.* And in so doing robs me of the honour  
I never got from him.

*Urr.* Oh! ruffian!  
But if this graceless son will not respect  
His father, my white hairs appeal to you,  
Don Guillen.

*Guil.* And shall not appeal in vain—  
Out of respect, sir, for your age and name,  
And for these gentlemen who interpose,  
I shall refer the issue of this quarrel  
To other time and place.

*Lope.* A good excuse  
For fear to hide in.

*Guil.* Fear!

*Urr.* Madman! again!  
That the respect his rival shows to me  
Should make my son despise him. By these heav'ns  
This staff shall teach you better.

*Lope.* Strike me not!  
Beware—beware!

*Urr.* Why, art thou not ashamed——

*Lope.* Yes, of respect for you that's fear of me.

*Guil.* Whoever says or thinks what I have done  
Is out of fear of you, I say——

*Urr.* He lies!

I'll top your sentence for you.

*Lope.* Then take thou  
The answer!  
[*Strikes Urrea, who falls ; confusion.*]

*A voice.* What have you done?

*Another.* Help, help!

*Voices.* After him, after him!—the parricide!

*[Lope rushes out and the people after him.]*

*Guil.* I know not how to leave the poor old man—

Come, let me help you, sir.

*Urr.* Parricide!

May outrag'd Heaven that has seen thy crime,  
Witness my curse, and blast thee! Every sword  
That every pious hand against thee draws,  
Caught up into the glittering elements,  
Turn thunderbolt (as every weapon shall  
Drawn in God's cause), and smite thee to the centre!  
That sacrilegious hand which thou hast rais'd  
Against this snow-white head—how shall it show  
Before Heaven's judgment bar; yea, how can Heav'n  
Ev'n now behold this deed, nor quench its sun,  
Veil its pure infinite blue with awful cloud,  
And with a terrified eclipse of things  
Confound the air you breathe, the light you see,  
The ground you walk on!

*Guil.* Pray sit, compose yourself—  
Your cloak—your staff——

*Urr.* My staff! what use is that?

When it is steel that must avenge my wrong!

Yet give it me—fit instrument

Wherewith to chastise a rebellious child—

Ay, and he did not use his sword on me,

Mark that, nor I on him—give me my staff.

Alas, alas! and I with no strength left

To wield it, only as I halt along,

Feeling about with it to find a grave,

And knocking at deaf earth to let me in.<sup>1</sup>

<sup>1</sup> Come me podre vengar  
Si aquel, que me ha de ayudar  
A sustentarme, me advierte  
Que armado en la terra dura  
Solo ha de irme aprovechando  
De aldaba, con que ir llamando  
A mi misma sepultura?

Ne dethe, alas! ne wolle not my life;  
Thus walke I like a restlesse caytiffe,  
And on the grounde, which is my moder's gayte,  
I knocke with my staffe erlich and late,  
And sayn thus, "Leve moder, let me yn"

CHAUCER'S *Pardoner's Tale*.

*Guil.* Nay, calm yourself,  
The population of the place is up  
After the criminal.

*Urr.* And to what purpose?  
They cannot wipe away my shame by that.  
Let the whole city turn its myriad eyes  
Upon me, and behold a man disgrac'd—  
Disgrac'd by him to whom he gave a being.  
I say, behold me all—the wretched man  
By his own flesh and blood insulted, and  
On his own flesh and blood crying Revenge!  
Revenge! revenge! revenge!  
Not to the heavens only, nor to Him  
Who sits in judgment there, do I appeal,  
But to the powers of earth. Give me my hat,  
I'll to the king forthwith.

*Vic.* Consider, sir;  
You would not enter in the palace gates  
So suddenly, and in this plight?

*Urr.* Why not,  
Whose voice should over-leap the firmament,  
And without any preparation enter  
The palace-doors of God—  
King Pedro! King of Arragon! Christian king!  
Whom fools the Cruel call, and Just the wise,  
I call on you, King Pedro<sup>1</sup>—

*King.* [*Entering with Mendo and Train.*] Who calls the king?

*Urr.* A wretch who, falling at your feet, implores  
Your royal justice.

*King.* I remember you;  
Don Lope de Urrea, whose son I pardon'd.  
What would you of me?

*Urr.* That you would, my king,  
Unpardon him you pardon'd; draw on him  
The disappointed sword of justice down.  
That son—*my* son—if he indeed be mine—  
(Oh, Blanca, pure as the first blush of day,

<sup>1</sup> The *Biographie Universelle* says it was Don Pedro of Castile about whose cognomen there was some difference of opinion; a defence of him being written in 1648 by Count de Roca, ambassador from Spain to Venice, entitled, *El Rey Don Pedro, llamado el Cruel, el Justiciero, y el Necesitado, defendido*. It is he, I suppose, figures in the *Medico de su Honra*. He flourished at the same time, however, with his namesake of Arragon.

Pardon me such a word I) has, after all  
My pain and sacrifice in his behalf;  
Has, in defiance of the laws of man  
And God, and of that great commandment, which,  
Though fourth on the two tables, yet comes first  
After God's jealous honour is secur'd,  
Has struck me—struck his father—in a fray  
Wherein that father tried to save his life.  
I have no vindication; *will* have none,  
But at your hands and by your laws; unless,  
If you deny me that, I do appeal  
Unto the King of Kings to do me justice;  
Which I will have, that heav'n and earth may know  
How a bad son begets a ruthless sire!

*King.* Mendo!

*Men.* My liege.

*King.* I must again refer

This cause to you. [*To Urrea.*] Where is your son?

*Urr.* Fled! fled!

*King.* [*To Mendo.*] After him then, use all the powers I own  
To bring the wretch to justice. See me not  
Till that be done.

*Men.* I'll do my best, my liege.

*King.* I have it most at heart. In all the rolls  
Of history, I know of no like quarrel:  
And the first judgment on it shall be done  
By the Fourth Pedro, King of Arragon.

[*Exeunt severally.*]

## ACT III

### SCENE I

*A wild place*

*Enter Mendo and Officers of Justice armed.*

*First Officer.* Here, my lord, where the Ebro, swollen with her mountain streams, runs swiftest, he will try to escape.

*Men.* Hunt for him then, leaving neither rock nor thicket unexplored. *[They disperse.]*

Oh, what a fate is mine,  
Having to seek what most I dread to find,  
Once thought the curse of jealousy alone!  
The iron king will see my face no more  
Unless I bring Don Lope to his feet:  
Whom, on the other hand, the gratitude  
And love I bear him fain would save from justice.  
Oh, how——

*Enter some, fighting with Don Lope.*

*Lope.* I know I cannot save my life,  
But I will sell it dear.

*Men.* Hold off! the king  
Will have him taken, but not slain. And I,  
If I can save him now, shall find a mean  
To do it afterwards—  
Don Lope!

*Lope.* I should know that voice, the face  
I cannot, blind with fury, dust, and blood.  
Or was 't the echo of some inner voice,  
Some far-off thunder of the memory,  
' That moves me more than all these fellows' swords!  
Is it Don Mendo?

*Men.* Who demands of you  
Your sword, and that you yield in the king's name.

*Lope.* I yield?

*Men.* Ay, sir, what can you do beside?  
*Lope.* Slaying be slain. And yet my heart relents  
Before your voice; and now I see your face

My eyes dissolve in tears. Why, how is this?  
What charm is on my sword?

*Men.* 'Tis but the effect  
And countenance of justice that inspires  
Involuntary awe in the offender.

*Lope.* Not that. Delinquent as I am, I could,  
With no more awe of justice than a mad dog,  
Bite right and left among her officers;  
But 'tis yourself alone: to you alone  
Do I submit myself; yield up my sword  
Already running with your people's blood,  
And at your feet——

*Men.* Rise, Lope. Heaven knows  
How gladly would your judge change place with you  
The criminal; far happier to endure  
Your peril than my own anxiety.  
But do not you despair, however stern  
Tow'rds you I carry me before the world.  
The king is so enrag'd——

*Lope.* What, he has heard!

*Men.* Your father cried for vengeance at his feet.

*Lope.* Where is my sword?

*Men.* In vain. 'Tis in my hand.

*Lope.* Where some how it affrights me—as before  
When giving you my dagger, it turn'd on me  
With my own blood.

*Men.* Ho, there!  
Cover Don Lope's face, and carry him  
To prison after me. [*Aside.*] Hark, in your ear,  
Conduct him swiftly, and with all secrecy,  
To my own house—in by the private door,  
Without his knowing whither,  
And bid my people watch and wait on him.  
I'll to the king—Alas, what agony,  
I know not what, grows on me more, and more!

[*Exeunt.*]

## SCENE II

*A room in the palace*

*Enter King.*

*King.* Don Mendo comes not back, and must not come,  
Till he have done his errand. I myself



Can have no rest till justice have her due.  
A son to strike his father in my realm  
Unaw'd, and then unpunish'd!  
But by great Heav'n the law shall be aveng'd  
So long as I shall reign in Arragon.  
Don Mendo!

*Enter Mendo.*

*Men.* Let me kiss your Highness' hand——

*King.* Welcome, thou other Atlas of my realm,  
Who shar'st the weight with me. For I doubt not,  
Coming thus readily into my presence,  
You bring Don Lope with you.

*Men.* Yes, my liege—  
Fast prisoner in my house, that none may see  
Or talk with him.

*King.* Among your services  
You have not done a better.  
The crime is strange, 'tis fit the sentence on it  
Be memorably just.

*Men.* Most true, my liege,  
Who I am sure will not be warp'd away  
By the side current of a first report,  
But on the whole broad stream of evidence  
Move to conclusion. I do *know* this charge  
Is not so grave as was at first reported.

*King.* But is not thus much clear—that a son smote  
His father?

*Men.* Yes, my liege.

*King.* And can a charge  
Be weightier?

*Men.* I confess the naked fact,  
But 'tis the special cause and circumstance  
That give the special colour to the crime.

*King.* I shall be glad to have my kingdom freed  
From the dishonour of so foul a deed  
By any extenuation.

*Men.* Then I think  
Your Majesty shall find it here. 'Tis thus:  
Don Lope, on what ground I do not know,  
Fights with Don Guillen—in the midst o' the fray,  
Comes old Urrea, at the very point  
When Guillen was about to give the lie

To his opponent—which the old man, enrag'd  
 At such unseemly riot in his house,  
 Gives for him; calls his son a fouler name  
 Than gentleman can bear, and in the scuffle  
 Receives a blow that in his son's blind rage  
 Was aim'd abroad—in the first heat of passion  
 Throws himself at your feet, and calls for vengeance,  
 Which, as I hear, he now repents him of.  
 He's old and testy—age's common fault—  
 And, were not this enough to lame swift justice,  
 There's an old law in Arragon, my liege,  
 That in our courts father and son shall not  
 Be heard in evidence against each other;  
 In which provision I would fain persuade you  
 Bury this quarrel.

*King.* And this seems just to you?

*Men.* It does, my liege.

*King.* Then not to me, Don Mendo,  
 Who will examine, sentence, and record,  
 Whether in such a scandal to the realm  
 The son be guilty of impiety,  
 Or the sire idle to accuse him of 't.  
 Therefore I charge you have Urrea too  
 From home to-night, and guarded close alone;  
 It much imports the business.

*Men.* I will, my liege.

[*Exeunt severally.*]

### SCENE III

*A corridor in Urrea's house, with three doors in front*

*Enter from a side door Violante and Elvira.*

*Viol.* Ask me no more, Elvira; I cannot answer when my  
 thoughts are all locked up where Lope lies.

*Elv.* And know you where that is? Nearer than you think;  
 there, in my lord your father's room.

*Viol.* There! Oh, could I but save him!

*Elv.* You can at least comfort him.

*Viol.* Something must be done. Either I will save his life,  
 Elvira, or die with him. Have you the key?

*Elv.* I have one; my lord has the master-key.

*Viol.* Yours will do, give it me. I am desperate, Elvira, and in his danger drown my maiden shame; see him I will at least. Do you rest here and give me a warning if a footstep come.  
[*She enters centre door.*]

## SCENE IV

*An inner chamber in Urrea's house*

*Lope discovered.*

*Lope.* Whither then have they brought me? Ah, Violante, Your beauty costs me dear! And even now I count the little I have yet to live Minute by minute, like one last sweet draught, But for your sake. Nay, 'tis not life I care for, But only Violante.

*Violante.* [*Entering unseen.*] Oh, his face Is bathed in his own blood; he has been wounded. Don Lope!

*Lope.* Who is it calls on a name I thought all tongues had buried in its shame?

*Viol.* One who yet—pities you.

*Lope.* [*Turning and seeing her.*] Am I then dead, And thou some living spirit come to meet me Upon the threshold of another world; Or some dead image that my living brain Draws from remembrance on the viewless air, And gives the voice I love to? Oh, being here, Whatever thou may'st be, torment me not By vanishing at once.

*Viol.* No spirit, Lope, And no delusive image of the brain; But one who, wretched in your wretchedness, And partner of the crime you suffer for, All risk of shame and danger cast away, Has come—but hark!—I may have but a moment— The door I came by will be left unlocked To-night, and you must fly.

*Lope.* Oh, I have heard Of a fair flower of such strange quality, It makes a wound where there was none before, And heals what wound there was. Oh, Violante.

You who first made an unscath'd heart to bleed,  
Now save a desperate life!

*Viol.* And I have heard  
Of two yet stranger flowers that, severally,  
Each in its heart a deadly poison holds,  
Which, if they join, turns to a sovereign balm.  
And so with us, who in our bosoms bear  
A passion which destroys us when apart,  
But when together——

*Elvira.* [Calling within.] Madam! madam! your father!

*Viol.* Farewell!

*Lope.* But you return?

*Viol.* To set you free.

*Lope.* That as it may; only return to me.

[Exit Violante, leaving Lope.]

## SCENE V

Same as Scene III.

*Elvira waiting. Enter Violante from centre door.*

*Viol.* Quick! lock the door, Elvira, and away with me on wings.  
My father must not find me here.

*Elv.* Nay, you need not be frightened, he has gone to my Lady Blanca's room by the way.

*Viol.* No matter, he must not find me; I would learn too what is stirring in the business.

Oh, would I ever drag my purpose through,

I must be desperate and cautious too.

[Exit.]

*Elv.* [Locking the door.] Well, that's all safe, and now myself to hear what news is stirring.

*Vicente.* [Talking as he enters.] In the devil's name was there ever such a clutter made about a blow? People all up in arms, and running here and there, and up and down, and everywhere, as if the Great Tom of Velilla was a-ringing.

*Elv.* Vicente! what's the matter?

*Vic.* Oh, a very great matter, Elvira. I am very much put out indeed.

*Elv.* What about, and with whom?

*Vic.* With all the world, and my two masters, the young and old one, especially.

*Elv.* But about what?

*Vic.* With the young one for being so ready with his fists, and the old one bawling out upon it to heaven and earth, and then Madam Blanca, she must join in the chorus too; and then your grand Don Mendo there, with whom seizing's so much in season, he has seized my master, and my master's father, and Don Guillen, and clapped them all up in prison. Then I've a quarrel with the king!

*Elv.* With the king! You must be drunk, Vicente.

*Vic.* I only wish I was.

*Elv.* But what has the king done?

*Vic.* Why, let me be beaten at least fifty thousand times, without caring a jot: and now forsooth because an old fellow gets a little push, his eyes flash axe and gibbet. Then, Elvira, I'm very angry with you.

*Elv.* And why with me?

*Vic.* Because, desperately in love with me as you are, you never serenade me, nor write me a *billet-doux*, nor ask me for a kiss of my fair hand.

*Elv.* Have I not told you, sir, I leave that all to Beatrice?

*Vic.* And have I not told you, Beatrice may go hang for me?

*Elv.* Oh, Vicente, could I believe you!

*Vic.* Come, give me a kiss on credit of it; in case I lie, I'll pay you back.

*Elv.* Well, for this once.

*Enter Beatrice.*

*Beat.* The saints be praised, I've found you at last!

*Vic.* Beatrice!

*Elv.* Well, what's the matter?

*Vic.* You'll soon see.

*Beat.* Oh, pray proceed, proceed, good folks. Never mind me: you've business—don't interrupt it—I've seen quite enough, besides being quite indifferent who wears my cast-off shoes.

*Elv.* I beg to say, madam, I wear no shoes except my own, and if I *were* reduced to other people's, certainly should not choose those that are made for a wooden leg.

*Beat.* A wooden leg? Pray, madam, what has a wooden leg to do with me?

*Elv.* Oh, madam, I must refer you to your own feelings.

*Beat.* I tell you, madam, these hands should tear your hair up by the roots, if it had roots to tear.

*Vic.* Now for her turn.

*Elv.* Why, does she mean to insinuate my hair is as false as that left eye of hers?

*Beat.* Do you mean to insinuate my left eye is false?

*Elv.* Ay; and say it to your teeth.

*Beat.* More, madam, than I ever could say to yours, unless, indeed, you've *paid*, madam, for the set you wear.

*Elv.* Have you the face to say my teeth are false?

*Beat.* Have *you* the face to say my eye's of glass?

*Elv.* I'll teach you to say I wear a wig.

*Beat.* Would that my leg *were* wood just for the occasion.

*Vic.* Ladies, ladies, first consider where we are.

*Beat.* Oh, ho! I think I begin to understand

*Elv.* Oh, and so methinks do I.

*Beat.* It is this wretch——

*Elv.* This knave——

*Beat.* This rascal——

*Elv.* This vagabond——

*Beat.* Has told all these lies.

*Elv.* Has done all this mischief.

} *Spoken together.*

[*They set upon and pinch him, etc.*]

*Vic.* Ladies, ladies—Mercy! oh! ladies! just listen!

*Elv.* Listen, indeed! If it were not that I hear people coming——

*Vic.* Heaven be praised for it!

*Beat.* We will defer the execution then—And in the meanwhile shall we two sign a treaty of peace?

*Elv.* My hand to it—Agreed!

*Beat.*

Adieu!

*Elv.*

Adieu!

[*Exeunt Beatrice and Elvira.*]

*Vic.* The devil that seiz'd the swine sure has seiz'd you,

And all your pinches make me tenfold writhe

Because you never gave the king his tithe.

[*Exit.*]

## SCENE VI

### *Donna Blanca's apartment*

*Enter the King disguised, and Blanca following him.*

*R'an.* Who is this man,

That in the gathering dusk enters our house,

Enmasked and muffled thus? what is 't you want?

To croak new evil in my ears? for none

But ravens now come near us—Such a silence  
Is not the less ill-omen'd. Beatrice!  
A light! my blood runs cold—Answer me, man,  
What want you with me?

*King.* Let us be alone,  
And I will tell you.

*Blan.* Leave us, Beatrice—  
I'll dare the worst—And now reveal yourself.

*King.* Not till the door be locked.

*Blan.* Help, help!

*King.* Be still.

*Blan.* What would you? and who are you then?

*King.* [*Discovering himself.*] The king

*Blan.* The king!

*King.* Do you not know me?

*Blan.* Yea, my liege,

Now the black cloud has fallen from the sun.  
But cannot guess why, at an hour like this,  
And thus disguis'd—Oh, let me know at once  
Whether in mercy or new wrath you come  
To this most wretched house!

*King.* In neither, Blanca;  
But in the execution of the trust  
That Heav'n has given to kings.

*Blan.* And how, my liege,  
Fall I beneath your royal vigilance?

*King.* You soon shall hear: but, Blanca, first take breath  
And still your heart to its accusom'd tune,  
For I must have you all yourself to answer  
What I must ask of you. Listen to me.  
Your son, in the full eye of God and man,  
Has struck his father—who as publicly  
Has cried to me for vengeance—such a feud  
Coming at length to such unnatural close,  
Men 'gin to turn suspicious eyes on you—  
You, Blanca, so mixed up in such a cause  
As in the annals of all human crime  
Is not recorded. Men begin to ask  
Can these indeed be truly son and sire?  
This is the question, and to sift it home,  
I am myself come hither to sift you  
By my own mouth. Open your heart to me,  
Relying on the honour of a king

That nothing you reveal to me to-night  
 Shall ever turn against your good repute.  
 We are alone, none to way-lay the words  
 That travel from your lips; speak out at once;  
 Or, by the heavens, Blanca——

*Blan.*

Oh, my liege,

Not in one breath  
 Turn royal mercy into needless threat;  
 Though it be true my bosom has so long  
 This secret kept close prisoner, and hop'd  
 To have it buried with me in my grave,  
 Yet if I peril my own name and theirs  
 By such a silence, I'll not leave to rumour  
 Another hour's suspicion; but reveal  
 To you, my liege, yea, and to heav'n and earth,  
 My most disastrous story.

*King.*

I attend.

*Blan.* My father, though of lineage high and clear  
 As the sun's self, was poor; and knowing well  
 How in this world honour fares ill alone,  
 Betroth'd the beauty of my earliest years  
 (The only dowry that I brought with me)  
 To Lope de Urrea, whose estate  
 Was to supply the much he miss'd of youth.  
 We married—like December wed to May,  
 Or flower of earliest summer set in snow;  
 Yet Heaven witness that I honour'd, ay,  
 And lov'd him; though with little cause of love,  
 And ever cold returns; but I went on  
 Doing my duty toward him, hoping still  
 To have a son to fill the gaping void  
 That lay between us—yea, I pray'd for one  
 So earnestly, that God, who has ordain'd  
 That we should ask at once for all and nothing  
 Of Him who best knows what is best for us,  
 Denied me what I wrongly coveted.  
 Well, let me turn the leaf on which are written  
 The troubles of those ill-assorted years,  
 And to my tale. I had a younger sister,  
 Whom to console me in my wretched home,  
 I took to live with me—of whose fair youth  
 A gentleman enamour'd—Oh, my liege,  
 Ask not his name—yet why should I conceal it,



Whose honour may not leave a single chink  
For doubt to nestle in? Sir, 'twas Don Mendo,  
Your minister; who, when his idle suit  
Prosper'd not in my sister's ear, found means,  
Feeling one of the household to his purpose,  
To get admittance to her room by night;  
Where, swearing marriage soon should sanction love,  
He went away the victor of an honour  
That like a villain he had come to steal;  
Then, but a few weeks after (so men quit  
All obligation save of their desire),  
Married another, and growing great at Court,  
Went on your father's bidding into France  
Ambassador, and from that hour to this  
Knows not the tragic issue of his crime.  
I, who perceiv'd my sister's alter'd looks,  
And how in mind and body she far'd ill,  
With menace and persuasion wrung from her  
The secret I have told you, and of which  
She bore within her bosom such a witness  
As doubly prey'd upon her life. Enough;  
She was my sister, why reproach her then,  
And to no purpose now the deed was done?  
Only I wonder'd at mysterious Heav'n,  
Which her misfortune made to double mine,  
Who had been pining for the very boon  
That was her shame and sorrow; till at last,  
Out of the tangle of this double grief  
I drew a thread to extricate us both,  
By giving forth myself about to bear  
The child whose birth my sister should conceal.  
'Twas done—the day came on—I feign'd the pain  
She felt, and on my bosom as my own  
Cherish'd the crying infant she had borne,  
And died in bearing—for even so it was;  
I and another matron (who alone  
Was partner in the plot)  
Assigning other illness for her death.  
This is my story, sir—this is the crime,  
Of which the guilt being wholly mine, be mine  
The punishment; I pleading on my knees  
My love both to my husband and my sister  
As some excuse. Pedro of Arragon,

Whom people call the Just, be just to me:  
 I do not ask for mercy, but for justice,  
 And that, whatever be my punishment,  
 It may be told of me, and put on record,  
 That, howsoever and with what design  
 I might deceive my husband and the world,  
 At least I have not sham'd my birth and honour.

*King. [Apart.]* Thus much at least is well; the blackest part.

Of this unnatural feud is washed away  
 By this confession, though it swell the list  
 Of knotted doubts that Justice must resolve;  
 As thus:—Don Lope has revil'd and struck  
 One whom himself and all the world believe  
 His father—a belief that I am pledg'd  
 Not to disprove. Don Mendo has traduc'd  
 A noble lady to her death; and Blanca  
 Contriv'd an ill imposture on her lord:  
 Two secret and one public misdemeanour,  
 To which I must adjudge due punishment.  
 Blanca, enough at present, you have done  
 Your duty; Fare you well.

*Blan.* Heav'n keep your Highness!

*Men. [Within.]* Open the door.

*King.* Who calls?

*Blan.* I know not, sir.

*King.* Open it, then, but on your life reveal not

That I am here. [*King hides, Blanca opens the door*]

*Blan.* Who is it calls?

*Enter Mendo.*

*Men.* I, Blanca.

*Blan.* Your errand?

*Men.* Only, Blanca, to beseech you

Fear not, whatever you may hear or see  
 Against your son. His cause is in my hands,  
 His person in my keeping; being so,  
 Who shall arraign my dealings with him?

*King. [Coming forth.]* I.

*Men.* My liege, if you——

*King.* Enough; give me the key  
 Of Lope's prison.

*Men.* This it is, my liege,

Only——

*King.* I know enough. Blanca, retire.

Mendo, abide you here. To-night shall show

If I be worthy of my name or no.

[*Exit.*

*Men.* What is the matter, Blanca?

*Blan.* Your misdeeds,

And mine, Don Mendo, which just Heaven now

Revenge with one blow on both of us.

After the king! nor leave him till he swear

To spare my Lope, who, I swear to you,

Is not my son, but yours, and my poor Laura's!

*Men.* Merciful Heav'ns! But I will save his life

Come what come may to me.

*Blan.* Away, away, then!

[*Exeunt severally.*

### SCENE VII

*Same as Scene III.*

*Enter Viólante and Elvira at a side door.*

*Elv.* Consider, madam.

*Viol.* No!

*Elv.* But think——

*Viol.* I tell you it must be done.

*Elv.* They will accuse your father.

*Viol.* Let them; I tell you it must be done, and *now*; I ask'd you not for advice, but to obey me. Unlock the door.

*Elv.* Oh, how I tremble! Hark!

*Viol.* A moment! They must not find him passing out—the attempt and not the deed confounding us.<sup>1</sup> Listen!

*Elv.* [*Listening at a side door.*] I can hear nothing distinct, only a confused murmur of voices.

*Viol.* Let me—hush!—Hark! they are approaching!

*Enter Mendo.*

*Men.* Anguish, oh! anguish!

*Viol.* My father!

*Men.* Ay, indeed,

And a most wretched one.

*Viol.* What is it, sir?

Tell me at once.

<sup>1</sup> Y se queda su intencion  
Sin su efecto descubierta.

**Men.** I know not. Oh, 'tis false  
 I know too well, and you must know it too.  
 My daughter, the poor prisoner who lies there  
 Is my own son, not Blanca's, not Urrea's,  
 But my own son, your brother, Violante!

**Viol.** My brother!

**Men.** Ay, your brother, my own son,  
 Whom we must save!

**Viol.** Alas, sir, I was here  
 On the same errand, ere I knew—but hark!  
 All's quiet now.

[*A groan within.*]

**Men.** Listen! What groan was that?

**Viol.** My hand shakes so, I cannot—

**Lope.** [*Within.*] Mercy, O God!

**Men.** The key, the key!—but hark! they call again  
 At either door; we must unlock.

*They unlock the side doors. Enter through one Blanca and Beatrice, through the other Urrea and Vicente.*

**Urr.** Don Mendo,  
 The king desires me from your mouth to learn  
 His sentence on my son.

**Blan.** Oh, Violante!

**Men.** From me! from me! to whom the king as yet  
 Has not deliver'd it.—  
 But what is this? Oh, God!

*The centre door opens and Don Lope is discovered, garrotted, with a paper in his hand, and lights at each side.*

**Urr.** A sight to turn  
 Rancour into remorse.

**Men.** In his cold hand  
 He holds a scroll, the sentence, it may be,  
 The king referr'd you to. Read it, Urrea;  
 I cannot. Oh, my son, the chastisement  
 That I alone have merited has come  
 Upon us both, and doubled the remorse  
 That I must feel—and stifle!

**Urr.** [*Reading.*] "He that reviles and strikes whom he believes  
 His father, let him die for 't; and let those  
 Who have disgrac'd a noble name, or join'd  
 An ill imposture, see his doom; and show  
 Three judgments summ'd up in a single blow."

## **THE MAYOR OF ZALAMEA**

DRAMATIS PERSONÆ

KING PHILIP II.  
DON LOPE DE FIGUERROA.  
DON ALVÁRO DE ATAIDE, a captain.

PEDRO CRESPO, a farmer of Zalamea.  
JUAN, his son.  
ISABEL, his daughter.  
INES, his niece.

DON MENDO, a poor hidalgo.  
NUÑO, his servant.

REBOLLEDO, a soldier.  
CHISPA, his mistress.

*A Sergeant, a Notary, Soldiers, Labourers, Constables,  
Royal Suite, etc.*

# THE MAYOR OF ZALAMEA

## ACT I

### SCENE I

*Country near Zalamea*

*Enter Rebolledo, Chispa, and Soldiers.*

*Reb.* Confound, say I, these forced marches from place to place, without halt or bait; what say you, friends?

*All.* Amen!

*Reb.* To be trailed over the country like a pack of gipsies, after a little scrap of flag upon a pole, eh?

*First Soldier.* Rebolledo's off!

*Reb.* And that infernal drum which has at last been good enough to stop a moment stunning us.

*Second Sold.* Come, come, Rebolledo, don't storm: we shall soon be at Zalamea.

*Reb.* And where will be the good of that if I'm dead before I get there? And if not, 'twill only be from bad to worse: for if we all reach the place alive, as sure as death up comes Mr. Mayor to persuade the Commissary we had better march on to the next town. At first Mr. Commissary replies very virtuously, "Impossible! the men are fagged to death." But after a little pocket persuasion, then it's all, "Gentlemen, I'm very sorry: but orders have come for us to march forward, and immediately"—and away we have to trot, foot-weary, dust-bedraggled, and starved as we are. Well, I swear if I do get alive to Zalamea to-day, I'll not leave it on this side o' sunrise for love, lash, or money. It won't be the first time in my life I've given 'em the slip.

*First Sold.* Nor the first time a poor fellow has had the slip given him for doing so. And more likely than ever now that Don Lope de Figuerroa has taken the command, a fine brave fellow they say, but a devil of a Tartar, who'll have every

inch of duty done, or take the change out of his own son, without waiting for trial either.<sup>1</sup>

*Reb.* Listen to this now, gentlemen! By Heaven, I'll be beforehand with him.

*Second Sold.* Come, come, a soldier shouldn't talk so.

*Reb.* I tell you it isn't for myself I care so much, as for this poor little thing that follows me.

*Chis.* Signor Rebollo, don't you fret about me; you know I was born with a beard on my heart if not on my chin, if ever girl was; and your fearing for me is as bad as if I was afeared myself. Why, when I came along with you I made up my mind to hardship and danger for honour's sake; else if I'd wanted to live in clover, I never should have left the alderman who kept such a table as all aldermen don't, I promise you. Well, what's the odds? I chose to leave him and follow the drum, and here I am, and if I don't flinch, why should you?

*Reb.* 'Fore Heaven, you're the crown of womankind!

*Soldiers.* So she is, so she is, Viva la Chispa!

*Reb.* And so she is, and one cheer more for her, hurrah! especially if she'll give us a song to lighten the way.

*Chis.* The castanet shall answer for me.

*Reb.* I'll join in—and do you, comrades, bear a hand in the chorus.

*Soldiers.* Fire away!

*Chispa.* [*Sings.*]

I

Titiri tiri, marching is weary,  
 Weary, weary, and long is the way:  
 Titiri tiri, hither, my deary,  
 What meat have you got for the soldier to-day?  
 "Meat have I none, my merry men,"  
 Titiri tiri, then kill the old hen.  
 "Alas and a day! the old hen is dead!"  
 Then give us a cake from the oven instead.  
 Titiri titiri titiri tiri,  
 Give us a cake from the oven instead.

Don Lope de Figueroa, who figures also in the *Amar despues de la Muerte*, was (says Mr. Ticknor) "the commander under whom Cervantes served in Italy, and probably in Portugal, when he was in the *Tercio de Flandes*, the Flanders Regiment, one of the best bodies of troops in the armies of Philip II." and the very one now advancing, with perhaps Cervantes in it, to Zalamea.



## II

Admiral, admiral, where have you been-a?  
"I've been fighting where the waves roar."  
Ensign, ensign, what have you seen-a?  
"Glory and honour and gunshot galore;  
Fighting the Moors in column and line,  
Poor fellows, they never hurt me or mine—  
Titiri titiri titiri tina——"

*First Sold.* Look, look, comrades—what between singing and grumbling we never noticed yonder church among the trees.

*Reb.* Is that Zalamea?

*Chis.* Yes, that it is, I know the steeple. Hurrah! we'll finish the song when we get into quarters, or have another as good; for you know I have 'em of all sorts and sizes.

*Reb.* Halt a moment, here's the sergeant.

*Second Sold.* And the captain too.

*Enter Captain and Sergeant.*

*Capt.* Good news, gentlemen, no more marching for to-day at least; we halt at Zalamea till Don Lope joins with the rest of the regiment from Llerena. So who knows but you may have a several days' rest here?

*Reb. and Soldiers.* Huzza for our captain!

*Capt.* Your quarters are ready, and the Commissary will give every one his billet on marching in.

*Chis.* Now then for—[*Singing.*]

Titiri tiri, hither, my deary,  
Heat the oven and kill the old hen.

[*Exit with Soldiers.*]

*Capt.* Well, Mr. Sergeant, have you my billet?

*Serg.* Yes, sir.

*Capt.* And where am I to put up?

*Serg.* With the richest man in Zalamea, a farmer, as proud as Lucifer's heir-apparent.

*Capt.* Ah, the old story of an upstart.

*Serg.* However, sir, you have the best quarters in the place, including his daughter, who is, they say, the prettiest woman in Zalamea.

*Capt.* Pooh! a pretty peasant! splay hands and feet.

*Serg.* Shame! shame!

*Capt.* Isn't it true, puppy?

*Serg.* What would a man on march have better than a pretty country lass to toy with?

*Capt.* Well, I never saw one I cared for, even on march. I can't call a woman a woman unless she's clean about the hands and fetlocks, and otherwise well appointed—a lady in short.

*Serg.* Well, anyone for me who'll let me kiss her. Come, sir, let us be going, for if you won't be at her, I will.

*Capt.* Look, look, yonder!

*Serg.* Why, it must be Don Quixote himself with his very Rosinante too, that Michel Cervantes writes of.

*Capt.* And his Sancho at his side. Well, carry you my kit on before to quarters, and then come and tell me when all's ready.

[*Exeunt.*]

## SCENE II

*Zalamea, before Crespo's house*

*Enter Don Mendo and Nuño.*

*Men.* How's the grey horse?

*Nuñ.* You may as well call him the *dun*; so screw'd he can't move a leg.

*Men.* Did you have him walk'd gently about?

*Nuñ.* Walk'd about! when it's corn he wants, poor devil!

*Men.* And the dogs?

*Nuñ.* Ah, now, they might do if you'd give them the horse to eat.

*Men.* Enough, enough—it has struck three. My gloves and toothpick.

*Nuñ.* That sinecure toothpick!

*Men.* I tell you I would brain anybody who insinuated to me I had not dined—and on game too. But tell me, Nuño, haven't the soldiers come into Zalamea this afternoon?

*Nuñ.* Yes, sir.

*Men.* What a nuisance for the commonalty who have to quarter them.

*Nuñ.* But worse for those who haven't.

*Men.* What do you mean, sir?

*Nuñ.* I mean the squires. Ah, sir; if the soldiers aren't billeted on them, do you know why?

*Men.* Well, why?

*Nuñ.* For fear of being starved—which would be a bad job for the king's service.

*Men.* God rest my father's soul, says I, who left me a pedigree

and patent all blazon'd in gold and azure, that exempts me from such impositions.

*Nuñ.* I wish he'd left you the gold in a more available shape, however.

*Men.* Though indeed when I come to think of it, I don't know if I owe him any thanks; considering that unless he had consented to beget me an hidalgo at once, I wouldn't have been born at all, for him or anyone.

*Nuñ.* Humph! Could you have help'd it?

*Men.* Easily.

*Nuñ.* How, sir?

*Men.* You must know that every one that is born is the essence of the food his parents eat——

*Nuñ.* Oh! Your parents did eat then, sir? You have not inherited *that* of them, at all events.

*Men.* Which forthwith converts itself into proper flesh and blood—ergo, if my father had been an eater of onions, for instance, he would have begotten me with a strong breath; on which I should have said to him, "Hold, I must come of no such nastiness as that, I promise you."

*Nuñ.* Ah, now I see the old saying is true.

*Men.* What is that?

*Nuñ.* That hunger sharpens wit.

*Men.* Knave, do you insinuate——

*Nuñ.* I only know it is now three o'clock, and we have neither of us yet had anything but our own spittle to chew.

*Men.* Perhaps so, but there are distinctions of rank. An hidalgo, sir, has no belly.

*Nuñ.* Oh, Lord! that I were an hidalgo!

*Men.* Possibly; servants must learn moderation in all things. But let me hear no more of the matter; we are under Isabel's window.

*Nuñ.* There again—If you are so devoted an admirer, why on earth, sir, don't you ask her in marriage of her father; by doing which you would kill two birds with one stone; get yourself something to eat, and his grandchildren squires.

*Men.* Hold your tongue, sir, it is impious. Am I, an hidalgo with such a pedigree, to demean myself with a plebeian connection just for money's sake?

*Nuñ.* Well, I've always heard say a mean father-in-law is best; better stumble on a pebble than run your head again a post. But, however, if you don't mean marriage, sir, what do you mean?

*Men.* And pray, sir, can't I dispose of her in a convent in case I get tired of her? But go directly, and tell me if you can get a sight of her?

*Nuñ.* I'm afraid lest her father get a sight of me.

*Men.* And what if he do, being my man? Go and do as I bid you.

*Nuñ.* [*After going to look.*] Come, sir, you owe one meal at least now—she's at the window with her cousin.

*Men.* Go again, and tell her something about her window being another East, and she a second Sun dawning from it in the afternoon.

[*Isabel and Ines come to the window.*]

*Ines.* For heaven's sake, cousin, let's stand here and see the soldiers march in.

*Isab.* Not I, while that man is in the way, Ines; you know how I hate the sight of him.

*Ines.* With all his devotion to you!

*Isab.* I wish he would spare himself and me the trouble.

*Ines.* I think you are wrong to take it as an affront.

*Isab.* How would you have me take it?

*Ines.* Why, as a compliment.

*Isab.* What, when I hate the man?

*Men.* Ah! 'pon the honour of an hidalgo (which is a sacred oath), I could have sworn that till this moment the sun had not risen. But why should I wonder? when indeed a second Aurora—

*Isab.* Signor Don Mendo, how often have I told you not to waste your time playing these fool's antics before my window day after day.

*Men.* If a pretty woman only knew, la! how anger improved beauty! her complexion needs no other paint than indig-

*Nuñ.* Go on, go on, lovely one, grow angrier, and lovelier still. I had rather than't have even that consolation; come, Ines. [*Exit.* the soldier of the portcullis, sir knight.

*Nuñ.* Yes, [*Shuts down the blind in his face.*

*Men.* What beauty must be ever victorious, whether advancing them.

*Nuñ.* But at.

*Men.* What do

*Enter Crespo.*

*Nuñ.* I mean

on them, do, never go in or out of my house without that

*Men.* Well, finding it!

*Nuñ.* For fe, respo, sir!

the king's—let us turn another way; 'tis an ill-conditioned

*Men.* God

*As he turns, enter Juan.*

*Juan.* That I never can come home but this ghost of an hidalgo is there to spoil my appetite.

*Nuñ.* His son, sir!

*Men.* He's worse. [*Turning back.*] Oh, Pedro Crespo, good day, Crespo, good man, good day. [*Exit with Nuño.*]

*Cres.* Good day, indeed; I'll make it bad day one of these days with you if you don't take care. But how now, Juanito, my boy?

*Juan.* I was looking for you, sir, but could not find you; where have you been?

*Cres.* To the barn, where high and dry,  
The jolly sheaves of corn do lie,  
Which the sun, arch-chemist old,  
Turn'd from black earth into gold,  
And the swinging flail one day  
On the barn-floor shall assay,  
Separating the pure ore  
From the drossy chaff away.  
This I've been about—And now,  
Juanito, what hast thou?

*Juan.* Alas, sir, I can't answer in so good rhyme or reason. I have been playing at fives, and lost every bout.

*Cres.* What signifies if you paid?

*Juan.* But I could not, and have come to you for the money.

*Cres.* Before I give it you, listen to me.

There are things two -  
Thou never must do;  
Swear to more than thou knowest,  
Play for more than thou owest;  
And never mind cost,  
So credit's not lost.

*Juan.* Good advice, sir, no doubt, that I shall lay by for its own sake as well as for yours. Meanwhile, I have also heard say,  
Preach not to a beggar till  
The beggar's empty hide you fill.

*Cres.* 'Fore Heaven, thou pay'st me in my own coin. But—

*Enter Sergeant.*

*Serg.* Pray, does one Pedro Crespo live hereabout?

*Cres.* Have you any commands for him, if he does?

*Serg.* Yes, to tell him of the arrival of Don Alvaro de Ataide, captain of the troop that has just marched into Zalamea, and quartered upon him.

*Cres.* Say no more; my house and all I have is ever at the service of the king, and of all who have authority under him. If you will leave his things here, I will see his room is got ready directly; and do you tell his Honour that, come when he will, he shall find me and mine at his service.

*Serg.* Good—he will be here directly. *[Exit.]*

*Juan.* I wonder, father, that, rich as you are, you still submit yourself to these nuisances.

*Cres.* Why, boy, how could I help them?

*Juan.* A patent of gentility; by buying a patent of gentility.

*Cres.* A patent of gentility; upon thy life now dost think there's a soul who doesn't know that I'm no gentleman at all, but just a plain farmer? What's the use of my buying a patent of gentility, if I can't buy the gentle blood along with it! will anyone think me a bit more of a gentleman for buying fifty patents? Not a whit; I should only prove I was worth so many thousand royals, not that I had gentle blood in my veins, which can't be bought at any price. If a fellow's been bald ever so long, and buys him a fine wig, and claps it on, will his neighbours think it is his own hair a bit the more? No, they will say, "So-and-so has a fine wig; and, what's more, he must have paid handsomely for it too." But they know his bald pate is safe under it all the while. That's all he gets by it.

*Juan.* Nay, sir, he gets to look younger and handsomer, and keeps off sun and cold.

*Cres.* Tut! I'll have none of your wig honour at any price. My grandfather was a farmer, so was my father, so is yours, and so shall you be after him. Go, call your sister.

*Enter Isabel and Ines.*

Oh, here she is. Daughter, our gracious king (whose life God save these thousand years!) is on his way to be crowned at Lisbon; thither the troops are marching from all quarters, and among others that fine veteran Flanders regiment, commanded by the famous Don Lope de Figuerroa, will march into Zalamea, and be quartered here to-day; some of the soldiers in my house. Is it not as well you should be out of the way?

*Isab.* Sir, 'twas upon this very errand I came to you, knowing what nonsense I shall have to hear if I stay below. My cousin and I can go up to the garret, and there keep so close, the very sun shall not know of our whereabouts.

*Cres.* That's my good girl. Juanito, you wait here to receive them in case they come while I am out looking after their entertainment.

*Isab.* Come, Ines.

*Ines.* Very well—

Though I've heard in a song what folly 'twould be  
To try keep in a loft what won't keep on the tree. [*Exeunt.*]

*Enter Captain and Sergeant.*

*Serg.* This is the house, sir.

*Capt.* Is my kit come?

*Serg.* Yes, sir, and—[*Aside.*—]I'll be the first to take an inventory of the pretty daughter. [*Exit.*]

*Juan.* Welcome, sir, to our house; we count it a great honour to have such a cavalier as yourself for a guest, I assure you. [*Aside.*] What a fine fellow! what an air! I long to try the uniform, somehow.

*Capt.* Thank you, my lad.

*Juan.* You must forgive our poor house, which we devoutly wish was a palace for your sake. My father is gone after your supper, sir; may I go and see that your chamber is got ready for you?

*Capt.* Thank you, thank you.

*Juan.* Your servant, sir. [*Exit.*]

*Re-enter Sergeant.*

*Capt.* Well, sergeant, where's the Dulcinea you told me of?

*Serg.* Deuce take me, sir, if I haven't been looking everywhere, in parlour, bedroom, kitchen, and scullery, upstairs and downstairs, and can't find her out.

*Capt.* Oh, no doubt the old fellow has hid her away for fear of us.

*Serg.* Yes, I ask'd a serving-wench, and she confess'd her master had lock'd the girl up in the attic, with strict orders not even to look out so long as we were in the place.

*Capt.* Ah! these clodpoles are all so jealous of the service. And what is the upshot? Why, I, who didn't care a pin to see her before, shall never rest till I get at her now.

*Serg.* But how, without a blow-up?

*Capt.* Let me see; how shall we manage it?

*Serg.* The more difficult the enterprise, the more glory in success, you know, in love as in war.

*Capt.* I have it!

*Serg.* Well, sir?

*Capt.* You shall pretend—but no, here comes one will serve my turn better.

*Enter Rebollo and Chispa.*

*Reb.* [*To Chispa.*] There he is; now if I can get him into a good humour.

*Chis.* Speak up then, like a man.

*Reb.* I wish I'd some of your courage; but don't you leave me while I tackle him. Please your Honour——

*Capt.* [*To Sergeant.*] I tell you I've my eye on Rebollo to do him a good turn; I like his spirit.

*Serg.* Ah, he's one of a thousand.

*Reb.* [*Aside.*] Here's luck! [*Aloud.*] Please your Honour——

*Capt.* Oh, Rebollo—Well, Rebollo, what is it?

*Reb.* You may know I am a gentleman, who has, by ill luck, lost all his estate; all that ever I had, have, shall have, may have, or can have, through all the conjugations of the verb "to have." And I want your Honour——

*Capt.* Well?

*Reb.* To desire the ensign to appoint me roulette-master to the regiment, so I may pay my liabilities like a man of honour.

*Capt.* Quite right, quite right; I will see it done.

*Chis.* Oh, brave captain! Oh, if I only live to hear them all call me Madam Roulette!

*Reb.* Shall I go at once and tell him?

*Capt.* Wait. I want you first to help me in a little plan I have.

*Reb.* Out with it, noble captain. Slow said slow sped, you know.

*Capt.* You are a good fellow; listen. I want to get into that attic there, for a particular purpose.

*Reb.* And why doesn't your Honour go up at once?

*Capt.* I don't like to do it in a strange house without an excuse. Now look here; you and I will pretend to quarrel; I get angry and draw my sword, and you run away upstairs, and I after you, to the attic, that's all; I'll manage the rest.

*Chis.* Ah, we get on famously.

*Reb.* I understand. When are we to begin?

*Capt.* Now directly.

*Reb.* Very good. [*In a loud voice.*] This is the reward for my



services—a rascal, a pitiful scoundrel, is preferred, when a man of honour—a man who has seen service——

*Chis.* Hallo! Rebolledo up! All is not so well.

*Reb.* Who has led you to victory——

*Capt.* This language to me, sir?

*Reb.* Yes, to you, who have so grossly insulted and defrauded——

*Capt.* Silence! and think yourself lucky if I take no further notice of your insolence.

*Reb.* If I restrain myself, it is only because you are my captain, and as such—but 'fore God, if my cane were in my hand——

*Chis.* [*Advancing.*] Hold! Hold!

*Capt.* I'll show you, sir, how to talk to me in this way.

[*Draws his sword.*]

*Reb.* It is before your commission, not you, I retreat.

*Capt.* That shan't save you, rascal! [*Pursues Rebolledo out.*]

*Chis.* Oh, I shan't be Madam Roulette after all. Murder! murder!  
[*Exit calling.*]

### SCENE III

*Isabel's garret*

*Isabel and Ines.*

*Isab.* What noise is that on the stairs?

*Enter Rebolledo.*

*Reb.* Sanctuary! Sanctuary!

*Isab.* Who are you, sir?

*Enter Captain.*

*Capt.* Where is the rascal?

*Isab.* A moment, sir! This poor man has flown to our feet for protection; I appeal to you for it; and no man, and least of all an officer, will refuse that to any woman.

*Capt.* I swear no other arm than that of beauty, and beauty such as yours, could have withheld me. [*To Rebolledo.*] You may thank the deity that has saved you, rascal.

*Isab.* And I thank you, sir.

*Capt.* And yet ungratefully slay me with your eyes in return for sparing him with my sword.

*Isab.* Oh, sir, do not mar the grace of a good deed by poor

compliment, and so make me less mindful of the real thanks I owe you.

*Capt.* Wit and modesty kiss each other, as well they may, in that lovely face.

[*Kneels.*]

*Isab.* Heavens! my father!

*Enter Crespo and Juan with swords.*

*Cres.* How is this, sir? I am alarmed by cries of murder in my house—am told you have pursued a poor man up to my daughter's room; and, when I get here expecting to find you killing a man, I find you courting a woman.

*Capt.* We are all born subjects to some dominion—soldiers especially to beauty. My sword, though justly rais'd against this man, as justly fell at this lady's bidding.

*Cres.* No lady, sir, if you please; but a plain peasant girl—my daughter.

*Juan.* [*Aside.*] 'All a trick to get at her. My blood boils. [*Aloud to Captain.*] I think, sir, you might have seen enough of my father's desire to serve you to prevent your requiting him by such an affront as this.

*Cres.* And, pray, who bid thee meddle, boy? Affront! what affront? The soldier affronted his captain; and if the captain has spared him for thy sister's sake, pray what hast thou to say against it?

*Capt.* I think, young man, you had best consider before you impute ill intention to an officer.

*Juan.* I know what I know.

*Cres.* What! you will go on, will you?

*Capt.* It is out of regard for you I do not chastise him.

*Cres.* Wait a bit; if that were wanting, 'twould be from his father, not from you.

*Juan.* And, what's more, I wouldn't endure it from anyone but my father.

*Capt.* You would not?

*Juan.* No! death rather than such dishonour!

*Capt.* What, pray, is a clodpole's idea of honour?

*Juan.* The same as a captain's—no clodpole no captain, I can tell you.

*Capt.* 'Fore Heaven, I must punish this insolence.

[*About to strike him.*]

*Cres.* You must do it through me, then.

*Reb.* Eyes right!—Don Lope!

*Capt.* Don Lope!

*Enter Don Lope.*

*Lope.* How now? A riot the very first thing I find on joining the regiment? What is it all about?

*Capt. [Aside.]* Awkward enough!

*Cres. [Aside.]* By the Lord, the boy would have held his own with the best of 'em.

*Lope.* Well! No one answer me? 'Fore God, I'll pitch the whole house, men, women, and children, out of windows, if you don't tell me at once. Here have I had to trail up your accursed stairs, and then no one will tell me what for.

*Cres.* Nothing, nothing at all, sir.

*Lope.* Nothing? that would be the worst excuse of all, but swords aren't drawn for nothing; come, the truth?

*Capt.* Well, the simple fact is this, Don Lope; I am quartered upon this house; and one of my soldiers——

*Lope.* Well, sir, go on.

*Capt.* Insulted me so grossly I was obliged to draw my sword on him. He ran up here where it seems these two girls live; and I, not knowing there was any harm, after him; at which these men, their father or brother, or some such thing, take affront. This is the whole business.

*Lope.* I am just come in time then to settle it. First, who is the soldier that began it with an act of insubordination?

*Reb.* What, am I to pay the piper?

*Isab. [Pointing to Reb.]* This, sir, was the man who ran up first

*Lope.* This? handcuff him!

*Reb.* Me! my lord?

*Capt. [Aside to Reb.]* Don't blab, I'll bear you harmless.

*Reb.* Oh, I dare say, after being marched off with my hands behind me like a coward. Noble commander, 'twas the captain's own doing; he made me pretend a quarrel, that he might get up here to see the women.

*Cres.* I had some cause for quarrel, you see.

*Lope.* Not enough to peril the peace of the town for. Hallo there! beat all to quarters on pain of death. And, to prevent further ill blood here, do you—*[To the Captain.]*—quarter yourself elsewhere till we march. I'll stop here.

*Capt.* I shall of course obey you, sir.

*Cres. [To Isabel.]* Get you in. *[Exeunt Isabel and Ines.]*

I really ought to thank you heartily for coming just as you did, sir; else, I'd done for myself.

*Lope.* How so?

*Cres.* I should have killed this popinjay.

*Lope.* What, sir, a captain in his Majesty's service?

*Cres.* Ay, a general, if he insulted me.

*Lope.* I tell you, whoever lays his little finger on the humblest private in the regiment, I'll hang him.

*Cres.* And I tell you, whoever points his little finger at my honour, I'll cut him down before hanging.

*Lope.* Know you not, you are bound by your allegiance to submit.

*Cres.* To all cost of property, yes; but of honour, no, no, no! My goods and chattels, ay, and my life—are the king's; but my honour is my own soul's, and that is—God Almighty's!

*Lope.* 'Fore God, there's some truth in what you say.

*Cres.* 'Fore God, there ought to be, for I've been some years saying it.

*Lope.* Well, well. I've come a long way, and this leg of mine (which I wish the devil who gave it would carry away with him!) cries for rest.

*Cres.* And who prevents its taking some? the same devil I suppose who gave you your leg, gave me a bed (which I don't want him to take away again, however) on which your leg may lie if it like.

*Lope.* But did the devil, when he was about it, make your bed as well as give it?

*Cres.* To be sure he did.

*Lope.* Then I'll unmake it—Heaven knows I'm weary enough.

*Cres.* Heaven rest you then.

*Lope.* [*Aside.*] Devil or saint alike he echoes me.

*Cres.* [*Aside.*] I and Don Lope never shall agree.

## ACT II

### SCENE I

#### *In Zalamea*

*Enter Don Mendo and Nuño.*

*Men.* Who told you all this?

*Nuñ.* Ginesa, her wench.

*Men.* That, whether that riot in the house were by accident or design, the captain has ended by being really in love with Isabel?

*Nuñ.* So as he has as little of comfort in his quarters as we of eatable in ours—ever under her window, sending her messages and tokens by a nasty little soldier of his.

*Men.* Enough, enough of your poisoned news.

*Nuñ.* Especially on an empty stomach.

*Men.* Be serious, Nuño. And how does Isabel answer him?

*Nuñ.* As she does you. Bless you, she's meat for your masters.

*Men.* Rascal! This to me! *[Strikes him.]*

*Nuñ.* There! two of my teeth you've knocked out, I believe: to be sure they weren't of much use in your service.

*Men.* By Heaven, I'll do so to that captain, if—

*Nuñ.* Take care, he's coming, sir.

*Men.* *[Aside to Nuño.]* This duel shall be *now*—though night be advancing on—before discretion come to counsel milder means. Come, and help me arm.

*Nuñ.* Lord bless me, sir, what arms have you got except the coat over the door?

*Men.* In my armoury I doubt not are some pieces of my ancestors that will fit their descendant. *[Exitunt.]*

*Enter Captain, Sergeant, and Rebolledo.*

*Capt.* I tell you my love is not a fancy; but a passion, a tempest, a volcano.

*Serg.* What a pity it is you ever set eyes on the girl!

*Capt.* What answer did the servant give you?

*Serg.* Nay, sir, I have told you.

*Capt.* That a country wench should stand upon her virtue as if she were a lady!

*Serg.* This sort of girls, captain, don't understand gentlemen's ways. If a strapping lout in their own line of life courted them in their own way, they'd hear and answer quick enough. Besides, you really expect too much, that a decent woman should listen after one day's courtship to a lover who is perhaps to leave her to-morrow.

*Capt.* And to-day's sun-setting!

*Serg.* Your own love too, but from one glance——

*Capt.* Is not one spark enough for gunpowder?

*Serg.* You too, who would have it no country girl could be worth a day's courtship!

*Capt.* Alas, 'twas that was my ruin—running unawares upon a rock. I thought only to see a splay-footed gawky, and found a goddess. Ah, Rebolledo, could you but get me one more sight of her?

*Reb.* Well, captain, you have done me one good turn, and though you had like to run me into danger, I don't mind venturing again for you.

*Capt.* But how? how?

*Reb.* Well, now, look here. We've a man in the regiment with a fair voice, and my little Chispa—no one like her for a flash song. Let's serenade at the girl's window; she must, in courtesy or curiosity, look out; and then——

*Capt.* But Don Lope is there, and we mustn't wake him.

*Reb.* Don Lope? When does he ever get asleep with that leg of his, poor fellow? Besides, you can mix along with us in disguise, so as at least *you* won't come into question.

*Capt.* Well, there is but this chance, if it be but a faint one; for if we should march to-morrow!—come, let us set about it; it being, as you say, between ourselves that I have anything to do with it.

[*Exeunt Captain and Sergeant.*]

*Enter Chispa.*

*Chis.* He's got it, at any rate.

*Reb.* What's the matter now, Chispa?

*Chis.* Oh, I mark'd his face for him.

*Reb.* What, a row?

*Chis.* A fellow there who began to ask questions as to my fair play at roulette—when I was all as fair as day too—I answered him with this. [*Showing a knife.*] Well, he's gone to the barber's to get it dressed.

*Reb.* You still stand kicking when I want to get to the fair.

I wanted you with your castanets, not your knife.

*Chis.* Pooh! one's as handy as the other. What's up now?

*Reb.* Come with me to quarters; I'll tell you as we go along.

[*Exeunt.*]

SCENE II

*A trellis of vines in Crespo's garden*

*Enter Crespo and Don Lope.*

*Cres.* Lay the table here. [*To Lope.*] You'll relish your supper here in the cool, sir. These hot August days at least bring their cool nights by way of excuse.

*Lope.* A mighty pleasant parlour this!

*Cres.* Oh, a little strip my daughter amuses herself with; sit down, sir. In place of the fine voices and instruments you are us'd to, you must put up with only the breeze playing on the vine-leaves in concert with the little fountain yonder. Even the birds (our only musicians) are gone to bed, and wouldn't sing any the more if I were to wake them. Come sit down, sir, and try to ease that poor leg of yours.

*Lope.* I wish to heaven I could.

*Cres.* Amen!

*Lope.* Well, I can at least bear it. Sit down, Crespo.

*Cres.* Thank you, sir. [*Hesitating.*]

*Lope.* Sit down, sit down, pray.

*Cres.* Since you bid me then, you must excuse my ill manners.

[*Sits.*]

*Lope.* Humph—Do you know, I am thinking. Crespo, that yesterday's riot rather overset your good ones?

*Cres.* Ay?

*Lope.* Why how else is it that you, whom I can scarce get to sit down at all to-day, yesterday plump'd yourself down at once, and in the big chair too?

*Cres.* Simply because yesterday you *didn't* ask me. To-day you are courteous, and I am shy.

*Lope.* Yesterday you were all thistle and hedgehog; to-day as soft as silk.

*Cres.* It is only because you yourself were so. I always answer in the key I'm spoken to; yesterday you were all out of tune, and so was I. It is my principle to swear with the swearer and pray with the saint; all things to all men. So much so as

I declare to you your bad leg kept me awake all night. And, by the by, I wish now we are about it, you would tell me which of your legs it is that ails you: for, not knowing, I was obliged to make sure by swearing at both of mine; and one at a time is quite enough.

*Lope.* Well, Pedro, you will perhaps think I have some reason for my tetchiness, when I tell you that for thirty years during which I have served in the Flemish wars through summer's sun, and winter's frost, and enemy's bullets, I have never known what it is to be an hour without pain.

*Cres.* God give you patience to bear it!

*Lope.* Pish! can't I give it myself?

*Cres.* Well, let him leave you alone, then!

*Lope.* Devil take patience!

*Cres.* Ah, let him! he wants it; only it's too good a job for him.

*Enter Juan with table, etc.*

*Juan.* Supper, sir.

*Lope.* But what are my people about, not to see to all this?

*Cres.* Pardon my having been so bold to tell them I and my family would wait upon you, so, as I hope, you shall want for nothing.

*Lope.* On one condition, then, that as you have no fear of your company now, your daughter may join us at supper.

*Cres.* Juan, bid your sister come directly. *[Exit Juan.]*

*Lope.* My poor health may quiet all suspicion on that score, I think.

*Cres.* Sir, if you were as lusty as I wish you, I should have no fear. I bid my daughter keep above while the regiment was here because of the nonsense soldiers usually talk to girls. If all were gentlemen like you, I should be the first to make her wait on them.

*Lope, [Aside.]* The cautious old fellow!

*Enter Juan, Isabel, and Ines.*

*Isab. [To Crespo.]* Your pleasure, sir?

*Cres.* It is Don Lope's, who honours you by bidding you to sup with him.

*Lope. [Aside.]* What a fair creature! Nay, 'tis I that honour myself by the invitation.

*Isab.* Let me wait upon you.

*Lope.* Indeed no, unless waiting upon me mean supping with me.



*Cres.* Sit down, sit down, girl, as Don Lope desires you.  
*[They sit at table. Guitar heard within.]*

*Lope.* Music too!

*Cres.* None of ours. It must be some of your soldiers, Don Lope.

*Lope.* Ah, Crespo, the troubles and dangers of war must have a little to sweeten them betimes. The uniform sits very tight, and must be let out every now and then.

*Juan.* Yet 'tis a fine life, sir.

*Lope.* Do you think you would like to follow it?

*Juan.* If I might at your Excellency's side.

*Song [Within]*

Ah, for the red spring rose,  
 Down in the garden growing,  
 Fading as fast as it blows,  
 Who shall arrest its going?  
 Peep from thy window and tell,  
 Fairest of flowers, Isabel.

*Lope.* [*Aside.*] Pebbles thrown up at the window too! But I'll say nothing, for all sakes. [*Aloud.*] What foolery!

*Cres.* Boys! Boys! [*Aside.*] To call her very name too! If it weren't for Don Lope——

*Juan.* [*Going.*] I'll teach them——

*Cres.* Hallo, lad, whither away?

*Juan.* To see for a dish——

*Cres.* They'll see after that. Sit still where thou art.

*Song [Within]*

Wither it would, but the bee  
 Over the blossom hovers,  
 And the sweet life ere it flee  
 With as sweet art recovers,  
 Sweetest at night in his cell,  
 Fairest of flowers, Isabel.

*Isab.* [*Aside.*] How have I deserved this?

*Lope.* [*Knocking over his chair.*] This is not to be borne!

*Cres.* [*Upsetting the table.*] No more it is!

*Lope.* I meant my leg.

*Cres.* And I mine.

*Lope.* I can eat no more, and will to bed.

*Cres.* Very good: so will I.

*Lope.* Good night, good night, to you all.

*All.* Good night, sir.

*Lope.* [*Aside.*] I'll see to them.

[*Exit.*

*Cres.* [*Aside.*] I'll shut the girls up, and then look after 'em.

[*Aloud.*] Come, to bed. [*To Juan.*] Hallo, lad, again! This is the way to thy room, is it not? [*Exeunt severally.*

### SCENE III

#### *Outside Crespo's house*

*The Captain, Sergeant, Rebollo, Chispa, etc., with guitars. At one corner, Mendo in old armour, with Nuño, observing them. It is dark.*

*Men.* [*Aside to Nuño.*] You see this?

*Nuñ.* And hear it.

*Men.* I am bloodily minded to charge into them at once, and disperse them into chaos; but I will see if she is guilty of answering them by a sign.

*Capt.* No glance from the window yet!

*Reb.* Who'd stir for a sentimental love-song? Come, Chispa, you can give us one that would make her look out of the grave.

*Chis.* Here am I on my pedestal. Now for it. [*She sings.*

There once was a certain Sampayo  
Of Andalusia the fair;  
A Major he was in the service,  
And a very fine coat did he wear.  
And one night, as to-night it might happen,  
That as he was going his round,  
With the Garlo half-drunk in a tavern——

*Reb.* *Asonante* to "happen," you know.

*Chis.* Don't put me out, Rebollo——

[*Sings.*

With the Garlo half-drunk in a tavern  
His lovely Chillona he found.

### CHORUS

With the Garlo half-drunk in a tavern  
His lovely Chillona he found.

## SECOND STANZA

Now this Garlo, as chronicles tell us,  
Although rather giv'n to strong drinks,  
Was one of those terrible fellows  
Is down on a man ere he winks.  
And so while the Major all weeping  
Upbraided his lady unkind,  
The Garlo behind him came creeping  
And laid on the Major behind.

## CHORUS

The Garlo, etc.

*During Chorus, Don Lope and Crespo have entered at different sides with swords, and begin to lay about them.*

*Cres.* What something in this way, perhaps!

*Lope.* After this fashion, maybe!

} *Together*

*[The Soldiers are driven off.]*

*Lope.* Well, we're quit of them, except one. But I'll soon settle him.

*Cres.* One still hanging about. Off with you!

*Lope.* Off with you, rascal! *[They fight.]* By Heaven, he fights well!

*Cres.* By Heaven, a handy chap with his tool!

*Enter Juan with sword and torch.*

*Juan.* Where is Don Lope?

*Lope.* Crespo!

*Cres.* Don Lope!

*Lope.* To be sure, didn't you say you were going to bed?

*Cres.* And didn't you?

*Lope.* This was my quarrel, not yours.

*Cres.* Very well, and I come out to help you in it.

*Re-enter Captain and Soldiers with swords.*

*First Sold.* We'll soon settle them.

*Capt.* Don Lope!

*Lope.* Yes, Don Lope. What is all this, sir?

*Capt.* The soldiers were singing and playing in the street, sir, doing no offence to anyone, but were set upon by some of the townspeople, and I came to stop the riot.

*Lope.* You have done well, Don Alvaro, I know your prudence; however, as there is a grudge on both sides, I shall not visit the townspeople this time with further severity; but, for the sake of all parties, order the regiment to march from Zalamea to-morrow—nay, to-day, for it is now dawn. See to it, sir; and let me hear of no such disgraceful riots hereafter.

*Capt.* I shall obey your orders, sir. [*Exit with Soldiers, etc.*]

*Cres.* [*Aside.*] Don Lope is a fine fellow; we shall cog together after all.

*Lope.* [*To Crespo and Juan.*] You two keep with me, and don't be found alone. [*Exeunt.*]

*Re-enter Mendo, and Nuño wounded.*

*Men.* 'Tis only a scratch.

*Nuñ.* A scratch? Well, I could well have spared that.

*Men.* Ah, what is it compared to the wound in my heart!

*Nuñ.* I would gladly exchange for all that.

*Men.* Well, he did lay upon your head handsomely, didn't he?

*Nuñ.* Ah, and on my tail too; while you, under that great shield of yours—— [*Drum.*]

*Men.* Hark! what's that?

*Nuñ.* The soldiers' réveillé. I heard say they were to leave Zalamea to-day!

*Men.* I am glad of it, since they'll carry that detestable captain off with them at all events. [*Exeunt*]

#### SCENE IV

##### *Outside Zalamea*

*Enter Captain, Sergeant, Rebollo, and Chispa.*

*Capt.* March you on, sergeant, with the troop. I shall lie here till 'sundown, and then steal back to Zalamea for one last chance.

*Serg.* If you are resolved on this, sir, you had better do it well attended, for these bumpkins are dangerous, once affronted.

*Reb.* Where, however (and you ought to tip me for my news), you have one worst enemy the less.

*Capt.* Who's that?

*Reb.* Isabel's brother. Don Lope and the lad took a fancy to each other and have persuaded the old father to let him go for a soldier; and I have only just met him as proud as a

peacock, with all the sinew of the swain and the spirit of the soldier already about him.

*Capt.* All works well; there is now only the old father at home, who can easily be disposed of. It only needs that he who brought me this good news help me to use it.

*Reb.* Me do you mean, sir? So I will, to the best of my power.

*Capt.* Good; you shall go with me.

*Serg.* But if Don Lope should happen on you?

*Capt.* He is himself obliged to set off to Guadalupe this evening, as the king is already on the road. This I heard from himself when I went to take his orders. Come with me, sergeant, and settle about the troops marching, and then for my own campaign. *[Exeunt Captain and Sergeant.]*

*Chis.* And what am I to do, Rebolledo, meanwhile? I shan't be safe alone with that fellow whose face I sent to be stitched by the barber.

*Reb.* Ah, how to manage about that? You wouldn't dare go with us?

*Chis.* Not in petticoats; but in the clothes of that runaway stable-boy? I can step into them free of expense.

*Reb.* That's a brave girl.

*Chis.* *[Singing.]*

And now who shall say  
The love of a soldier's wife lasts but a day?

*[Exeunt.]*

#### SCENE V

*Crespo's garden porch*

*Don Lope, Crespo, Juan.*

*Lope.* I have much to thank you for, Crespo, but for nothing so much as for giving me your son for a soldier. I do thank you for that with all my heart.

*Cres.* I am proud he should be your servant.

*Lope.* The king's! the king's!—my friend. I took a fancy to him from the first for his spirit and affection to the service.

*Juan.* And I will follow you to the world's end, sir.

*Cres.* Though you must make allowances for his awkwardness at first, sir, remembering he has only had ploughmen for teachers, and plough and pitchforks for books.

*Lope.* He needs no apology. And now the sun's heat abates towards his setting, I will be off.

*Juan.* I will see for the litter.

*[Exit.]*

*Enter Isabel and Ines.*

*Isab.* You must not go, sir, without our adieu.

*Lope.* I would not have done so; nor without asking pardon for much that is past, and even for what I am now about to do. But remember, fair Isabel, 'tis not the price of the gift, but the good will of the giver makes its value. This brooch, though of diamond, becomes poor in your hands, and yet I would fain have you wear it in memory of Don Lope.

*Isab.* I take it ill you should wish to repay us for an entertainment—

*Lope.* No, no, no repayment; that were impossible if I wished it. A free keepsake of regard.

*Isab.* As such I receive it then, sir. Ah, may I make bold to commit my brother to your kindness?

*Lope.* Indeed, indeed, you may rely on me.

*Enter Juan.*

*Juan.* The litter is ready.

*Lope.* Adieu, then, all.

*All.* Adieu, adieu, sir.

*Lope.* Ha, Peter! who, judging from our first meeting, could have prophesied we should part such good friends?

*Cres.* I could, sir, had I but known—

*Lope.* [*Going.*] Well?

*Cres.* That you were at once as good as crazy. [*Exit Lope.*] And now, Juan, before going, let me give thee a word of advice in presence of thy sister and cousin; thou and thy horse will easily overtake Don Lope, advice and all. By God's grace, boy, thou com'st of honourable if of humble stock; bear both in mind, so as neither to be daunted from trying to rise, nor puffed up so as to be sure to fall. How many have done away the memory of a defect by carrying themselves modestly; while others again have gotten a blemish only by being too proud of being born without one. There is a just humility that will maintain thine own dignity, and yet make thee insensible to many a rub that galls the proud spirit. Be courteous in thy manner, and liberal of thy purse; for 'tis the hand to the bonnet and in the pocket that make friends in this world; of which to gain one good, all the gold the sun breeds in India, or the universal sea sucks down, were a cheap purchase. Speak no evil of women; I tell thee the meanest of them deserves our respect; for of women do we not all come?

Quarrel with no one but with good cause; by the Lord, over and over again, when I see masters and schools of arms among us, I say to myself, "This is not the thing we want at all, *How to fight*, but, *Why to fight*? that is the lesson we want to learn." And I verily believe if but one master of the *Why to fight* advertised among us he would carry off all the scholars. Well—enough—You have not (as you once said to me) my advice this time on an empty stomach—a fair outfit of clothes and money—a good horse—and a good sword—these, together with Don Lope's countenance, and my blessing—I trust in God to live to see thee home again with honour and advancement on thy back. My son, God bless thee! There—And now go—for I am beginning to play the woman.

*Juan.* Your words will live in my heart, sir, so long as it lives.

[*He kisses his father's hand.*] Sister! [*He embraces her.*]

*Isab.* Would I could hold you back in my arms!

*Juan.* Adieu, cousin!

*Ines.* I can't speak.

*Cres.* Be off, else I shall never let thee go—and my word is given!

*Juan.* God bless you all! [*Exit.*]

*Isab.* Oh, you never should have let him go, sir.

*Cres.* [*Aside.*] I shall do better now. [*Aloud.*] Pooh, why, what the deuce could I have done with him at home here all his life—a lout—a scapegrace perhaps. Let him go serve his king.

*Isab.* Leaving us by night, too!

*Cres.* Better than by day, child, at this season—Pooh——!

[*Aside.*] I must hold up before them.

*Isab.* Come, sir, let us in.

*Ines.* No, no, cousin, e'en let us have a little fresh air now the soldiers are gone.

*Cres.* True—and here I may watch my Juan along the white, white road. Let us sit. [*They sit.*]

*Isab.* Is not this the day, sir, when the Town Council elects its officers?

*Cres.* Ay, indeed, in August—so it is. And indeed this very day.

*As they talk together, the Captain, Sergeant, Rebollo, and Chispa steal in.*

*Capt.* [*Whispering.*] 'Tis she! you know our plan; I seize her, and you look to the others.

*Isab.* What noise is that?

*Ines.* Who are these?

*[The Captain seizes and carries off Isabel—the Sergeant and Rebolledo seize Crespo.]*

*Isab.* *[Within.]* My father! My father!

*Cres.* Villains! A sword! A sword!

*Reb.* Kill him at once.

*Serg.* No, no.

*Reb.* We must carry him off with us then, or his cries will rouse the town.

*[Exeunt, carrying Crespo.]*



## ACT III

### SCENE I

*A wood near Zalamea. It is dark*

*Enter Isabel.*

*Isab.* Oh, never, never might the light of day arise and show me to myself in my shame! Oh, fleeting morning, star, mightest thou never yield to the dawn that even now presses on your azure skirts! And thou, great Orb of all, do thou stay down in the cold ocean foam; let night for once advance her trembling empire into thine! For once assert thy voluntary power to hear and pity human misery and prayer, nor hasten up to proclaim the vilest deed that Heaven, in revenge on man, has written on his guilty annals! Alas! even as I speak, thou liftest thy bright, inexorable face above the hills! Oh! horror! What shall I do? whither turn my tottering feet? Back to my own home? and to my aged father, whose only joy it was to see his own spotless honour spotlessly reflected in mine, which now—And yet if I return not, I leave calumny to make my innocence accomplice in my own shame! Oh, that I had stayed to be slain by Juan over my slaughter'd honour! But I dared not meet his eyes even to die by his hand. Alas!—Hark! What is that noise?

*Crespo.* [*Within.*] Oh, in pity slay me at once!

*Isab.* One calling for death like myself?

*Cres.* Whoever thou art——

*Isab.* That voice!

[*Exit.*]

### SCENE II

*Another place in the wood*

*Crespo tied to a tree. Enter to him Isabel.*

*Isab.* My father!

*Cres.* Isabel! Unbind these cords, my child.

*Isab.* I dare not—I dare not yet, lest you kill before you hear my story—and you must hear that.

*Cres.* No more, no more! Misery needs no remembrancer.

*Isab.* It must be.

*Cres.* Alas! Alas!

*Isab.* Listen for the last time. You know how, sitting last night under the shelter of those white hairs in which my maiden youth had grown, those wretches, whose only law is force, stole upon us. He who had feign'd that quarrel in our house, seizing and tearing me from your bosom as a lamb from the fold, carried me off; my own cries stifled, yours dying away behind me, and yet ringing in my ears like the sound of a trumpet that has ceas'd!—till here, where out of reach of pursuit—all dark—the very moon lost from heaven—the wretch began with passionate lies to excuse his violence by his love—his love!—I implored, wept, threatened, all in vain—the villain!—But my tongue will not utter what I must weep in silence and ashes for ever! Yet let these quivering hands and heaving bosom, yea, the very tongue that cannot speak, speak loudliest! Amid my shrieks, entreaties, imprecations, the night began to wear away and dawn to creep into the forest. I heard a rustling in the leaves; it was my brother—who in the twilight understood all without a word—drew the sword you had but just given him—they fought—and I, blind with terror, shame, and anguish, fled till—till at last I fell before your feet, my father, to tell you my story before I die! And now I undo the cords that keep your hands from my wretched life. So—it is done! and I kneel before you—your daughter—your disgrace and my own. Avenge us both; and revive your dead honour in the blood of her you gave life to!

*Cres.* Rise, Isabel; rise, my child. God has chosen thus to temper the cup that prosperity might else have made too sweet. It is thus he writes instruction in our hearts: let us bow down in all humility to receive it. Come, we will home, my Isabel, lean on me. [*Aside.*] 'Fore Heaven, an' I catch that captain!

[*Aloud.*] Come, my girl! Courage, &c.

*Voice.* [*Within.*] Crespo! Peter Crespo!

*Cres.* Hark!

*Voice.* Peter! Peter Crespo!

*Cres.* Who calls?

*Enter Notary.*

*Not.* Peter Crespo! Oh, here you are at last!

*Cres.* Well?

*Not.* Oh, I've had a rare chase. Come—a largess for my news.  
The corporation have elected you mayor!

*Cres.* Me!

*Not.* Indeed. And already you are wanted in your office. The king is expected almost directly through the town; and, beside that, the captain who disturbed us all so yesterday has been brought back wounded—mortally, it is thought—but no one knows by whom.

*Cres.* [*To himself.*] And so when I was meditating revenge, God himself puts the rod of justice into my hands! How shall I dare myself outrage the law when I am made its keeper? [*Aloud.*] Well, sir, I am very grateful to my fellow-townsmen for their confidence.

*Not.* They are even now assembled at the town-hall, to commit the wand to your hands; and indeed, as I said, want you instantly.

*Cres.* Come then.

*Isab.* Oh, my father!

*Cres.* Ay, who can now see that justice is done you. Courage!  
Come. [*Exeunt.*]

### SCENE III

#### *A room in Zalamea*

*Enter the Captain wounded, and Sergeant.*

*Capt.* It was but a scratch after all. Why on earth bring me back to this confounded place?

*Serg.* Who could have known it was but a scratch till 'twas cured? Would you have liked to be left to bleed to death in the wood?

*Capt.* Well, it is cured, however: and now to get clear away before the affair gets wind. Are the others here?

*Serg.* Yes, sir.

*Capt.* Let us be off then before these fellows know; else we shall have to fight for it.

*Enter Rebollo.*

*Reb.* Oh, sir, the magistrates are coming!

*Capt.* Well, what's that to me?

*Reb.* I only say they are at the door.

*Capt.* All the better. It will be their duty to prevent any riot the people might make if they knew of our being here.

*Reb.* They know, and are humming about it through the town.

*Capt.* I thought so. The magistrates must interfere, and then refer the cause to a court martial, where, though the affair is awkward, I shall manage to come off.

*Cres.* [*Within.*] Shut the doors; any soldier trying to pass, cut him down!

*Enter Crespo, with the wand of office in his hand, Constables, Notary, etc.*

*Capt.* Who is it dares give such an order?

*Cres.* And why not?

*Capt.* Crespo! Well, sir. The stick you are so proud of has no jurisdiction over a soldier.

*Cres.* For the love of Heaven don't discompose yourself, captain; I am only come to have a few words with you, and, if you please, alone.

*Capt.* Well then,—[*To Soldiers, etc.*].—retire awhile.

*Cres.* [*To his people.*] And you—but hark ye! remember my orders. [*Exeunt Notary, Constables, etc.*]

*Cres.* And now, sir, that I have used my authority to make you listen, I will lay it by, and talk to you as man to man. [*He lays down his wand.*] We are alone, Don Alvaro, and can each of us vent what is swelling in his bosom; in mine at least, till it is like to burst!

*Capt.* Well, sir?

*Cres.* Till last night (let me say it without offence) I knew not, except perhaps my humble birth, a single thing fortune had left me to desire. Of such estate as no other farmer in the district; honoured and esteemed (as now appears) by my fellow-townsmen, who neither envied me my wealth, nor taunted me as an upstart; and this even in a little community, whose usual, if not worst, fault it is to canvass each other's weaknesses. I had a daughter too—virtuously and modestly brought up, thanks to her, whom heaven now holds! Whether fair, let what has passed—But I will leave what I may to silence—would to God I could leave all, and I should not now be coming on this errand to you! But it may not be:—you must help me to redress a wound so great, as, in spite of myself, makes cry a heart not used to overflow. I must have redress. And how? The injury is done—by you: I might easily revenge myself for so public and shameful an outrage, but I would have retribution, not revenge. And so, looking

about, and considering the matter on all sides, I see but one way which perhaps will not be amiss for either of us. It is this. You shall forthwith take all my substance, without reserve of a single farthing for myself or my son, only what you choose to allow us; you shall even brand us on back or forehead, and sell us like slaves or mules by way of adding to the fortune I offer you—all this, and what you will beside, if only you will with it take my daughter to wife, and restore the honour you have robbed. You will not surely eclipse your own in so doing; your children will still be your children if my grandchildren; and 'tis an old saying in Castile, you know, that, "'Tis the horse redeems the saddle." This is what I have to propose. Behold,—[*He kneels.*]—upon my knees I ask it—upon my knees, and weeping such tears as only a father's anguish melts from his frozen locks! And what is my demand? But that you should restore what you have robbed: so fatal for us to lose, so easy for you to restore; which I could myself now wrest from you by the hand of the law, but which I rather implore of you as a mercy on my knees!

*Capt.* You have done at last? Tiresome old man! You may think yourself lucky I do not add your death, and that of your son, to what you call your dishonour. 'Tis your daughter saves you both; let that be enough for all. As to the wrong you talk of, if you would avenge it by force, I have little to fear. As to your magistrate's stick there, it does not reach my profession at all.

*Cres.* Once more I implore you——

*Capt.* Have done—have done!

*Cres.* Will not these tears——

*Capt.* Who cares for the tears of a woman, a child, or an old man?

*Cres.* No pity?

*Capt.* I tell you I spare your life, and your son's: pity enough.

*Cres.* Upon my knees, asking back my own at your hands that robbed me?

*Capt.* Nonsense!

*Cres.* Who could extort it if I chose?

*Capt.* I tell you you could not.

*Cres.* There is no remedy then?

*Capt.* Except silence, which I recommend you as the best.

*Cres.* You are resolved?

*Capt.* I am.

*Cres.* [*Rising, and resuming his wand.*] Then, by God, you shall pay for it! Ho, there!

*Enter Constables, etc.*

*Capt.* What are these fellows about?

*Cres.* Take this captain to prison.

*Capt.* To prison! you can't do it.

*Cres.* We'll see.

*Capt.* Am I a *bona fide* officer or not?

*Cres.* And am I a straw magistrate or not? Away with him!

*Capt.* The king shall hear of this.

*Cres.* He shall—doubt it not—perhaps to-day; and shall judge between us. By the by, you had best deliver up your sword before you go.

*Capt.* My sword!

*Cres.* Under arrest, you know.

*Capt.* Well—take it with due respect then.

*Cres.* Oh, yes, and you too. Hark ye,—[*To Constable, etc.*]—carry the captain with due respect to Bridewell; and there with due respect clap on him a chain and handcuffs; and not only him, but all that were with him (all with due respect), respectfully taking care they communicate not together. For I mean with all due respect to examine them on the business, and if I get sufficient evidence, with the most infinite respect of all, I'll wring you by the neck till you're dead, by God!

*Capt.* Set a beggar on horseback! [They carry him off.]

*Enter Notary and others with Rebolledo, and Chispa in boy's dress.*

*Not.* This fellow and the page are all we could get hold of. The other got off.

*Cres.* Ah, this is the rascal who syng. I'll make him sing on t'other side of his mouth.

*Reb.* Why, is singing a crime, sir?

*Cres.* So little that I've an instrument shall make you do it as you never did before. Will you conf'ess?

*Reb.* What am I to confess?

*Cres.* What pass'd last night?

*Reb.* Your daughter can tell you that better than I.

*Cres.* Villain, you shall die for it!

[Exit

*Chis.* Deny all, Rebolledo, and you shall be the hero of a ballad I'll sing.

*Not.* And you too were of the singing party?

*Chis.* Ah, ah, and if I was, you can't put me to the question.

*Not.* And why not, pray?

*Chis.* The law forbids you.

*Not.* Oh, indeed, the law? How so, pray?

*Chis.* Because I'm in the way ladies like to be who love Rebolledo.  
[*Exeunt, carried off, etc.*]

## SCENE IV

*A room in Crespo's house*

*Enter Juan pursuing Isabel with a dagger.*

*Isab.* Help, help, help!

[*Exit.*]

*Juan.* You must not live!

*Enter Crespo, who arrests him.*

*Cres.* Hold! What is this?

*Juan.* My father! To avenge our shame——

*Cres.* Which is to be avenged by other means, and not by you.  
How come you here?

*Juan.* Sent back by Don Lope last night, to see after some missing soldiers, on approaching the town I heard some cries——

*Cres.* And drew your sword on your officer, whom you wounded, and are now under arrest from me for doing it.

*Juan.* Father!

*Cres.* And Mayor of Zalamea. Within there!

*Enter Constables.*

Take him to prison.

*Juan.* Your own son, sir?

*Cres.* Ay, sir, my own father, if he transgressed the law I am made guardian of. Off with him! [*They carry off Juan.*] So I shall keep him out of harm's way at least. And now for a little rest.

[*He lays by his wand.*]

*Lope.* [*Calling within.*] Stop! Stop!

*Cres.* Who's that calling without? Don Lope!

*Enter Lope.*

*Lope.* Ay, Peter, and on a very confounded business too. But at least I would not put up anywhere but at your friendly house.

*Cres.* You are too good. But, indeed, what makes you back, sir, so suddenly?

*Lope.* A most disgraceful affair; the greatest insult to the service! One of my soldiers overtook me on the road, flying at full speed, and told me— Oh, the rascal!

*Cres.* Well, sir?

*Lope.* That some little pettifogging mayor of the place had got hold of a captain in my regiment, and put him in prison! In prison! 'Fore Heaven, I never really felt this confounded leg of mine till to-day, that it prevented me jumping on horseback at once to punish this trumpery Jack-in-office as he deserves. But here I am, and, by the Lord, I'll thrash him within an inch of his life!

*Cres.* You will?

*Lope.* Will I!

*Cres.* But will he stand your thrashing?

*Lope.* Stand it or not, he shall have it.

*Cres.* Besides, might your captain happen to deserve what he met with?

*Lope.* And, if he did, I am his judge, not a trumpery mayor.

*Cres.* This mayor is an odd sort of customer to deal with, I assure you.

*Lope.* Some obstinate clodpole, I suppose.

*Cres.* So obstinate, that if he's made up his mind to hang your captain, he'll do it.

*Lope.* Will he? I'll see to that. And if you wish to see too, only tell me where I can find him.

*Cres.* Oh, close here.

*Lope.* You know him?

*Cres.* Very well, I believe.

*Lope.* And who is it?

*Cres.* Pcter Crespo.

[*Takes his wand.*]

*Lope.* By God, I suspected it!

*Cres.* By God, you were right.

*Lope.* Well, Crespo, what's said is said.<sup>c</sup>

*Cres.* And, Don Lope, what's done is done.

*Lope.* I tell you, I want my captain.

*Cres.* And I tell you, I've got him.

*Lope.* Do you know he is the king's officer?

*Cres.* Do you know he ravished my daughter?

*Lope.* That you are outstripping your authority in meddling with him?

*Cres.* Not more than he his in meddling with me.



*Lope.* Do you know my authority supersedes yours?

*Cres.* Do you know I tried first to get him to do me justice with no authority at all, but the offer of all my estate?

*Lope.* I tell you, *I'll* settle the business for you.

*Cres.* And I tell you I never leave to another what I can do for myself.

*Lope.* I tell you once more and for all, I must have my man.

*Cres.* And I tell you once more and for all, you shall—when you have cleared him of the depositions.

*Lope.* The depositions! What are they?

*Cres.* Oh, only a few sheets of parchment tagged together with the evidence of his own soldiers against him.

*Lope.* Pooh! I'll go myself, and take him from the prison.

*Cres.* Do, if you like an harquebus ball through your body.

*Lope.* I am accustomed to that. But I'll make sure. Within there!

*Enter Orderly.*

Have the regiment to the market-place directly under arms,  
I'll see if I'm to have my prisoner or not. *[Exit.*

*Cres.* And I—Hark ye! *[Exit, whispering to a Constable.*

## SCENE V

*Before the prison in Zalamea. A street in the centre*

*Enter on one side Don Lope with Troops; at the other, before the prison, Labourers, Constables, etc., armed; and afterward, Crespo.*

*Lope.* Soldiers, there is the prison where your captain lies. If he be not given up instantly at my last asking, set fire to the prison; and, if further resistance be made, to the whole town.

*Cres.* Friends and fellow-townsmen, there is the prison where lies a rascal capitally convicted——

*Lope.* They grow stronger and stronger. Forward, men, forward!  
*[As the Soldiers are about to advance, trumpets and shouts of "God save the King," within.*

*Lope.* The king!

*All.* The king!

*Enter King Philip II. through centre street, with Train, etc.  
Shouting, trumpets, etc.*

*King.* What is all this?

*Lope.* 'Tis well your Majesty came so suddenly, or you would

have had one of your whole towns by way of bonfire on your progress.

*King.* What has happened?

*Lope.* The mayor of this place has had the impudence to seize a captain in your Majesty's service, clap him in prison, and refuses to surrender him to me, his commander.

*King.* Where is this mayor?

*Cres.* Here, so please your Majesty.

*King.* Well, Mr. Mayor, what have you to offer in defence?

*Cres.* These papers, my Liege: in which this same captain is clearly proved guilty, on the evidence of his own soldiers, of carrying off and violating a maiden in a desolate place, and refusing her the satisfaction of marriage though peaceably entreated to it by her father with the endowment of all his substance.

*Lope.* This same mayor, my Liege, is the girl's father.

*Cres.* What has that to do with it? If another man had come to me under like circumstances, should not I have done him like justice? To be sure. And therefore, why not do for my own daughter what I should do for another's? Besides, I have just done justice against my own son for striking his captain; why should I be suspected of straining it in my daughter's favour? But here is the process; let his Majesty see for himself if the case be made out. The witnesses are at hand too; and if they or anyone can prove I have suborned any evidence, or any way acted with partiality to myself, or malice to the captain, let them come forward, and let my life pay for it instead of his.

*King.* [*After reading the papers.*] I see not but the charge is substantiated: and 'tis indeed a heavy one. Is there anyone here to deny these depositions? [*Silence.*] But, be the crime proved, you have no authority to judge or punish it. You must let the prisoner go.

*Cres.* You must send for him then, please your Majesty. In little towns like this, where public officers are few, the deliberative is forced sometimes to be the executive also.

*King.* What do you mean?

*Cres.* Your Majesty will see.

[*The prison gates open, and the Captain is seen within, garrotted in a chair.*]

*King.* And you have dared, sir——!

*Cres.* Your Majesty said the sentence was just; and what is well said cannot be ill done.

*King.* Could you not have left it for my imperial Court to execute?

*Cres.* All your Majesty's justice is only one great body with many hands; if a thing be to be done, what matter by which? Or what matter erring in the inch, if one be right in the ell?

*King.* At least you might have beheaded him, as an officer and a gentleman.

*Cres.* Please your Majesty, we have so few hidalgos hereabout, that our executioner is out of practice at beheading. And this, after all, depends on the dead gentleman's taste; if he don't complain, I don't think anyone else need for him.

*King.* Don Lope, the thing is done; and, if unusually, not unjustly—Come, order all your soldiers away with me toward Portugal; where I must be with all dispatch. For you—[*To Crespo.*—what is your name?

*Cres.* Peter Crespo, please your Majesty.

*King.* Peter Crespo, then, I appoint you perpetual Mayor of Zalamea. And so farewell. [*Exit with Train.*

*Cres.* [*Kneeling.*] God save your Highness!

*Lope.* Friend Peter, his Highness came just in time.

*Cres.* For your captain, do you mean?

*Lope.* Come now—confess, wouldn't it have been better to have given up the prisoner, who, at my instance, would have married your daughter, saved her reputation, and made her wife of an hidalgo?

*Cres.* Thank you, Don Lope, she has chosen to enter a convent and be the bride of one who is no respecter of hidalgos.

*Lope.* Well, well, you will at least give me up the other prisoners, I suppose?

*Cres.* Bring them out. [*Juan, Rebollo, Chispa, brought out.*

*Lope.* Your son too!

*Cres.* Yes, 'twas he wounded his captain, and I must punish him.

*Lope.* Come, come, you have done enough—at least give him up to his commander.

*Cres.* Eh? well, perhaps so; I'll leave his punishment to you.

With which now this true story ends—  
Pardon its many errors, friends.

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Mr Ticknor thinks Calderon took the hint of this play from Lope de Vega's *Wise Man at Home*; and he quotes (though without noticing this coincidence) a reply of Lope's hero to someone advising him to assume upon his wealth, that is much of a piece with Crespo's answer to Juan on a like score in the first act of this piece. Only that in Lope the answer

is an answer; which, as Juan says, in Calderon it is not; so likely to happen with a borrowed answer.

This is Mr. Ticknor's version from the older play:

"He that was born to live in humble state  
 Makes but an awkward knight, do what you will.  
 My father means to die as he has liv'd,  
 The same plain collier that he always was;  
 And I too must an honest ploughman die.  
 'Tis but a single step <sup>or</sup> up or down;  
 For men there must be that will plough or dig,  
 And when the vase has once been fill'd, be sure  
 'Twill always savour of what first it held."

I must observe of the beginning of Act III., that in this translation Isabel's speech is intentionally reduced to prose, not only in measure of words, but in some degree of idea also. It would have been far easier to make at least verse of almost the most elevated and purely beautiful piece of Calderon's poetry I know; a speech (the beginning of it) worthy of the Greek Antigone, which, after two acts of homely talk, Calderon has put into his *labradora's* mouth. This, admitting for all culmination of passion, and Spanish passion, must excuse my tempering it to the key in which (measure only kept) Calderon himself sets out.

**BEWARE OF SMOOTH WATER**

### DRAMATIS PERSONÆ

DON ALONSO.

DONNA CLARA

DONNA EUGENIA } his daughters

DON TORRIBIO, his nephew.

MARI NUÑO

BRIGIDA } his servants

OTAÑLZ }

DON FELIX

DON JUAN } gallants

DON PEDRO }

HERNANDO, Don Felix's servant.

# BEWARE OF SMOOTH WATER

## ACT I

### SCENE I

*A room in Don Alonso's house at Madrid*

*Enter Alonso and Otañez, meeting.*

*Otañ.* My own dear master!

*Alon.* Welcome, good Otañez,

My old and trusty servant!

*Otañ.* Have I liv'd

To see what I so long have long'd to see,

My dear old master home again!

*Alon.* You could not

Long for 't, Otañez, more than I myself.

What wonder, when my daughters, who, you know,

Are the two halves that make up my whole heart,

Silently call'd me home, and silently

(For maiden duty still gagg'd filial love)

Out of the country shade where both have grown,

Urg'd me to draw the blossom of their youth

Where it might ripen in its proper day.

*Otañ.* Indeed, indeed, sir. Oh, that my dear lady

Were but alive to see this happy hour!

*Alon.* Nay, good Otañez, mar it not recalling

What, ever sleeping in the memory,

Needs but a word to waken into tears.

God have her in his keeping! He best knows

How I have suffer'd since the king, my master,

Dispatching me with charge to Mexico,

I parted from her ne'er to see her more!

And now come back to find her gone for ever!

You know 'twas not the long and roaring seas

Frighted her for herself, but these two girls—

For them she stay'd—and full of years and honour

Died, when God will'd! and I have hasten'd home  
Well as I may, to take into my hands  
The charge death slipp'd from hers.

*Otañ.* Your own good self!

Though were there ever father, who could well  
Have left that charge to others, it was you,  
Your daughters so religiously brought up  
In convent with their aunt at Alcalá.

Well, you are come, and God be prais'd for it!  
And, at your bidding, here are they, and I,  
And good old Mari Nuño—all come up  
To meet you at Madrid. I could not wait  
The coach's slower pace, but must spur on  
To kiss my old master's hand.

*Alon.* Myself had gone

To meet them; but dispatches of the king's  
Prevented me. They're well?

*Voices [Within.]* Make way there—way!

*Otañ.* And lovely as the dawn. And hark! are here  
To answer for themselves.

*Enter Clara, Eugenia, Mari Nuño, as from travel.*

*Clara. [Kneeling.]* Sir, and my father—by my daily prayers  
Heav'n, won at last in suffering me to kiss  
These honour'd hands, leaves me no more to ask,  
Than at these honour'd feet to die,  
With its eternal blessing afterward.

*Eug.* And I, my father, grateful as I am  
To Heav'n, for coming to your feet once more,  
Have yet this more to ask—to live with you  
For many, many happy years to come!

*Alon.* Oh, not in vain did nature fix the heart  
In the mid-bosom, like a sun to move  
Each circling arm with equal love around!  
Come to them—one to each—and take from me  
Your lives anew. God bless you!  
Come, we are here together in Madrid,  
And in the sphere where you were born to move.  
This is the house that is to be your own  
Until some happy lover calls you his;  
Till which I must be father, lover, husband,  
In one. Brigida!



*Enter Brigida.*

*Brig.* Sir?

*Alon.* My daughters' rooms

Are ready?

*Brig.* Ay, sir, as the sky itself  
For the sun's coming.

*Alon.* Go and see them then,  
And tell me how you like what I have bought,  
And fitted up for your reception.

*Clara.* I thank you, sir, and bless this happy day,  
Though leaving my lov'd convent far away.

*Eug. [Aside.]* And I twice bless it, that no longer hid  
In a dull cell, I come to see Madrid.

*[Exeunt Clara and Eugenia.]*

*Mari Nuño.* Now the young ladies, sir, have had their turn,  
Shall not I kiss your hand?

*Alon.* Oh, welcome too,  
Good Mari Nuño; who have been so long  
A mother to them both. And, by the by,  
Good Mari Nuño, now we are alone,  
I'd hear from you, who know them both so well,  
Their several characters and dispositions,  
And not, as 'twere, come blindfold to the charge  
That Heav'n has laid upon me.

*Mari.* You say well, sir.

Well, I might say at once, and truly too,  
That nothing need be said in further praise  
But that they are your daughters. But to pass,  
Lest you should think I flatter,  
From general to individual,  
And to begin with the eldest, Donna Clara;  
Eldest in years and in discretion too,  
Indeed the very pearl of prudence, sir,  
And maidenly reserve, her eyes still fixed  
On earth in modesty, or heav'n in prayer;  
As gentle as a lamb, almost as silent;  
And never known to say an angry word:  
And, such her love of holy quietude,  
Unless at your desire, would never leave  
Her cloister and her missal. She's, in short  
An angel upon earth, whom to be near  
And wait on, one would sell oneself a slave.

So much for her. Donna Eugenia,  
 Though unexceptionable in heart and head,  
 As, God forgive me, any child of yours  
 Must be, is different—not for me to say  
 Better or worse—but very different:  
 Of a quick spirit, loving no control;  
 Indeed, as forward as the other shy;  
 Quick to retort, and sharply; so to speak,  
 Might sometimes try the patience of a saint;  
 Longing to leave a convent for the world,  
 To see and to be seen; makes verses too;  
 Would not object, I think, to have them made  
 (Or love, maybe) to her—you understand;  
 Not that I mean to say——

*Alon.* Enough, enough.

Thanks for your caution as your commendation:  
 How could I fortify against weak points  
 Unless I knew of them? And, to this end,  
 Although Eugenia be the younger sister,  
 I'll see her married first; husband and children  
 The best specific for superfluous youth:  
 And to say truth, good Mari, the very day  
 Of my arrival hither, I dispatch'd  
 A letter to my elder brother's son,  
 Who still maintains our dwindled patrimony  
 Up in the mountains, which I would reclaim,  
 Or keep it rather in its lawful line,  
 By an alliance with a child of mine.  
 All falls out luckily. Eugenia  
 Wedded to him shall make herself secure,  
 And the two stems of Cuadradillos so  
 Unite and once more flourish, at a blow.

[*Exeunt*

## SCENE II

*A room in Don Felix's house*

*Don Felix, and Hernando dressing him.*

*Hern.* Such fine it dies, sir, come to be our neighbours.

*Fel.* So they ought to be, such a noise as they made in coming.

*Hern.* One of them already betroth'd, however.

*Fel.* So let her, and married too, if she would only let me sleep  
 quiet But what kind of folks are they?

*Hern.* Oh, tip-top. Daughters of the rich old Indian has bought the house and gardens opposite, and who will give them all his wealth when they marry, which they say he has brought them to Madrid expressly to do.

*Fel.* But are they handsome?

*Hern.* I thought so, sir, as I saw them alighting.

*Fel.* Rich and handsome then?

*Hern.* Yes, sir.

*Fel.* Two good points in a woman, at all events, of which I might profit, such opportunities as I have.

*Hern.* Have a care, sir, for the old servant who told me this, told me also that the papa is a stout fiery old fellow, who'd stick the Great Turk himself if he caught him trifling with his daughters.

*Fel.* That again is not so well; for though I'm not the Great Turk, I've no mind to share that part of his fortune. But of the two girls, what said your old servant? who, as such, I suppose told you all that was amiss in them at least.

*Hern.* Well, you shall judge. One, the oldest, is very discreet.

*Fel.* Ah, I told you so.

*Hern.* The other lively.

*Fel.* Come, that sounds better. One can tackle her hand to hand, but the grave one one can only take a long shot at with the eyes.

*Hern.* Whichever it be, I should like to see you yourself hit one of these days, sir.

*Fel.* Me? The woman is not yet cast who will do that. If I meddle with these it is only because they lie so handy.

*Hern.* And handsome as well as handy!

*Fel.* Pooh! I wouldn't climb a wall to pluck the finest fruit in the world. But hark! someone's at the door. See who 'tis.

*Enter Don Juan in travelling dress.*

*Juan.* I, Felix, who seeing your door open, could not but walk in without further ado,

*Fel.* You know that it and my heart are ever open to you. Welcome, welcome, Don Juan! all the more welcome for being unexpected: for though I had heard we might one day have you back, I did not think to see you yet.

*Juan.* Why, the truth is I got my pardon sooner than I expected.

*Fel.* Though not than I prayed for. But tell me all about it.

*Juan.* You know I was obliged to fly to Italy after that unlucky duel. Well, there was the great Duke of Terranova, who (as

good luck would have it) was then going ambassador to Hungary, took a fancy to me, and carried me with him; and, pleased with what service I did him, interested himself in my fortunes, and one good day, when I was least expecting it, with his own hand put my pardon into mine.

*Fel.* A pardon that never should have needed asking, all of an unlucky quarrel at cards.

*Juan.* So you and the world's suppose, Felix: but in truth there was something more behind.

*Fel.* Ah?

*Juan.* Why the truth is, I was courting a fair lady, and with fair hope of success, though she would not confess it, urging that her father being away at the time, her mother would not consent in his absence. Suddenly I found I had a rival, and took occasion of a casual dispute at cards to wipe out the score of jealousy; which I did with a vengeance to both of us, he being killed on the spot, and I, forc'd to fly the country, must, I doubt, ere this, have died out of my lady's memory, where only I cared to live.

*Fel.* Ay, you knew well enough that in Madrid Oblivion lies in the very lap of Remembrance, whether of love or loathing. I thank my stars I never pinn'd my faith on woman yet.

*Juan.* Still the same sceptic?

*Fel.* Ay, they are fine things, but my own heart's ease is finer still; and if one party must be deceived, I hold it right in self-defence it should not be I. But come; that you may not infect me with your faith, nor I you with my heresy, tell me about your journey.

*Juan.* How could it be otherwise than a pleasant one, such pageants as I had to entertain me by the way?

*Fel.* Oh, you mean our royal master's nuptials?

*Juan.* Ay!

*Fel.* I must hear all about them, Juan; even now, upon the spot.

*Juan.* Well then, you know at least, without my telling you, how great a debt Germany has owed us—

*Enter Don Pedro hastily.*

*Ped.* My dear Don Felix!

*Fel.* Don Pedro! By my faith, my door must be the door of heaven, I think; for all the good keep coming in by 't. But how comes your university term so soon over?

*Ped.* Alas, it's not over, but—

*Fel.* Well?

*Ped.* I'll tell you.

*Juan.* If I be in your way——

*Ped.* No, no, sir, if you are Felix's friend you command my confidence. My story is easily told. A lady I am courting in Alcalá is suddenly come up to Madrid, and I am come after her. And to escape my father's wrath at playing truant, I must beg sanctuary in your house awhile.

*Fel.* And this once will owe me thanks for your entertainment, since I have Don Juan's company to offer you.

*Juan.* Nay, 'tis I have to thank you for Don Pedro's.

*Fel.* Only remember, both of you, that however you may amuse one another, you are not to entertain me with your several hearts and darts. Hernando, get us something to eat; and till it comes you shall set off rationally at least, Juan, with the account of the royal nuptials you were beginning just as Don Pedro came in.

*Juan.* On condition you afterwards recount to me your rejoicings in Madrid meanwhile.

*Fel.* Agreed.

*Ped.* I come in happy time to hear you both.

*Juan.* You know, as I was saying, what a debt  
Germany has ow'd us since our fair Maria  
Her title of the Royal Child of Spain  
Set in the crown of Hungary—a debt  
They only could repay us as they do.  
Returning us one of the self-same stock,  
So like herself in beauty and desert,  
We seem but taking what we gave away.  
If into Austria's royal hand we gave  
Our royal rose, she now returns us one  
Sprung of the self-same stem, as fair, as sweet  
In maiden graces; and if double-dyed  
In the imperial purple, yet so fresh,  
She scarce has drunk the dawns of fourteen Aprils.  
The marriage contract sign'd, the marriage self  
Delay'd, too long for loyal Spain's desire,  
That like the bridegroom for her coming burn'd  
(But happiness were hardly happiness  
Limp'd it not late), till her defective years  
Reach'd their due blossom—Ah, happy defect,  
That every uncondition'd hour amends!  
At last arose the day—the day of days—  
When from her royal eyrie in the North

The imperial eaglet flew. Young Ferdinand,  
King of Bohemia and Hungary  
Elect, who not in vain Rome's holy land  
Awaits to bind the laurel round his brow,  
As proxy for our king espous'd her first,  
And then, all lover-like, as far as Trent  
Escorted her, with such an equipage  
As when the lords and princes of three realms  
Out-do each other in magnificence  
Of gold and jewel, ransacked from the depths  
Of earth and sea, to glitter in the eye  
Of Him who sees and lights up all from heav'n.  
So, like a splendid star that trails her light  
Far after her, she cross'd fair Italy,  
When Doria, Genoa's great admiral,  
Always so well-affected to our crown,  
Took charge of her sea-conduct; which awhile,  
Till winds and seas were fair, she waited for  
In Milan; till, resolv'd on embarkation,  
The sea, that could not daunt her with his rage,  
Soon as her foot was on his yellow shore,  
Call'd up his tritons and his nereids  
Who love and make a calm, to smooth his face  
And still his heaving breast; on whose blue flood  
The golden galley in defiance burn'd,  
Her crew in wedding pearl and silver dressed;  
Her silken sail and cordage, fluttering  
With myriad flags and streamers of all dye,  
Sway'd like a hanging garden overhead,  
Amid whose blossoms stood the royal bride,  
A fairer Venus than did ever float  
Over the seas to her dominions  
Arm'd with the arrows of diviner love.  
Tipt to the sound of trump and clarion  
The royal galley, and with her forty more  
That follow'd in her wake as on their queen,  
Weigh'd, shook out sail, and dipp'd all oars at once,  
Making the flood clap hands in acclamation;  
And so with all their streamers, as 'twere spring  
Floating away to other hemispheres,  
Put out to sea; and touching not the isles  
That gem the midway deep—not from distrust  
Of friendly France in whose crown they are set,

And who (as mighty states contend in peace  
 With courtesies as with hard blows in war)  
 Swell'd the triumphal tide with pageantries  
 I may not stop to tell—but borne upon,  
 And (as I think) bearing, fair wind and wave,  
 The moving city on its moving base  
 With sail and oar enter'd the Spanish Main,  
 Which, flashing emerald and diamond,  
 Leap'd round the golden prow that clove between,  
 And kiss'd the happy shore that first declin'd  
 To meet its mistress. Happy Denia,  
 That in her golden sand holds pearly-like  
 The first impression of that royal foot!  
 I will not tell—let Felix, who was here,  
 And has new breath—how, landed happily,  
 Our loyal Spain—yea, with what double welcome—  
 Receiv'd the niece and consort of our king,  
 Whom, one and both, and both in one, may Heav'n  
 Bless with fair issue, and all happiness,  
 For years and years to come!

*Enter Hernando.*

*Hern.* Sir, sir!

*Fel.* Well?

*Hern.* Your two new neighbours—just come to the window.

*Fel.* Gentlemen, we must waive my story then, for, as the proverb goes, "My Lady first." [*He looks out.*] By Heaven, they are divine!

*Juan.* Let me see. [*Aside.*] By Heaven, 'tis she!

*Ped.* Come, it is my turn now. [*Aside.*] Eugenia! I must keep it to myself.

*Fel.* I scarce know which is handsomest.

*Juan.* Humph! both pretty girls enough.

*Ped.* Yes, very well.

*Fel.* Listen, gentlemen; whether handsome, or pretty, or very well, or all three, you must not stare at them from my window so vehemently; being the daughters of a friend of mine, and only just come to Madrid.

*Juan* [*Aside.*] That the first thing I should see on returning to Madrid, is she for whose love I left it!

*Ped.* [*Aside.*] That the first thing I see here is what I came for the very purpose of seeing!

*Hernando* [*Entering.*] Table is serv'd, sir.

*Fel.* To table, then. I know not how it is with you, gentlemen, but for myself, my appetite is stronger than my love.

*Juan.* [*Aside to Felix.*] You jest as usual; but I assure you it is one of those very ladies on whom my fortune turns! [*Exit.*]

*Fel.* Adieu to one then.

*Ped.* All this is fun to you, Felix; but believe me, one of those ladies is she I have followed from Alcalá. [*Exit.*]

*Fel.* Adieu to both then—unless indeed you are both of you in love with the same. But, thank God,

I that am in love with neither,  
Need not plague myself for either.  
The least expense of rhyme or care  
That man can upon woman spare.

But they are very handsome nevertheless.

[*Exit.*]

### SCENE III

*An apartment in Don Alonso's house*

*Enter Clara and Eugenia.*

*Clara.* Is 't not a pretty house, Eugenia,  
And all about it?

*Eug.* I dare say you think so.

*Clara.* But do not you then?

*Eug.* No—to me it seems

A sort of out-court and repository,  
Fit but for old hidalgos and duennas,  
Too stale and wither'd for the blooming world,  
To wear away in.

*Clara.* I like its quietude;

This pretty garden too.

*Eug.* A pretty thing

To come for to Madrid—a pretty garden!  
I tell you were it fuller of all flowers  
Than is a Dutchman's in his tulip-time,  
I want the lively street whose flowers are shops,  
Carriages, soldiers, ladies, cavaliers,  
Plenty of dust in summer, dirt in winter,  
And where a woman sitting at her blind  
Sees all that passes. Then this furniture!

*Clara.* Well—surely velvet curtains, sofas, chairs,  
Rich Indian carpets, beds of Damascene,



Chandeliers, gilded mirrors, pictures too—  
What would you have, Eugenia?

*Eug.* All very well.

But, after all, no marvellous result  
Of ten years spent in golden India.  
Why, one has heard how fine a thing it is  
To be my Lord Mayor's daughter; what must be  
Methought, to own a dowry from Peru!  
And when you talk about the furniture,  
Pictures, chairs, carpets, mirrors, and all that—  
The best of all is wanting.

*Clara.* What is that?

*Eug.* Why, a coach, woman! Heaven and earth, a coach!  
What use is all the money-bonds and gold  
He has been boasting of in all his letters,  
Unless, now come at last, he plays the part  
We've heard so long rehearsing?

*Clara.* Not to spare  
Your father even, Eugenia! For shame!  
'Tis time to tie your roving tongue indeed.  
Consider, too, we are not in the country,  
Where tongue and eyes, Eugenia, may run wild  
Without offence to uncensorious woods;  
But in a city, with its myriad eyes  
Inquisitively turn'd to watch, and tongues  
As free and more malicious than yours  
To tell—where honour's monument is wax,  
And shame's of brass. I know, Eugenia,  
High spirits are not in themselves a crime;  
But if to men they *seem* so?—that's the question.  
For it is almost better to do ill  
With a good outward grace than well without;  
Especially a woman; most of all  
One not yet married; whose reputation  
One breath of scandal, like a flake of snow,  
May melt away; one of those tenderest flowers  
Whose leaves ev'n the warm breath of flattery  
Withers as fast as envy's bitterest wind,  
That surely follows short-liv'd summer praise.  
Ev'n those who praise your beauty, grace, or wit,  
Will be the first, if you presume on them,  
To pull the idol down themselves set up,  
Beginning with malicious whispers first,

Until they join the storm themselves have rais'd.  
 And most if one be giv'n oneself to laugh  
 And to make laugh: the world will doubly yearn  
 To turn one's idle giggle into tears.  
 I say all this by way of warning, sister,  
 Now we are launched upon this dangerous sea.  
 Consider of it.

*Eug.* "Which that all may do  
 May Heav'n——" Come, Clara, if the sermon's done,  
 Pray finish it officially at once,  
 And let us out of church. These homilies  
 In favour of defunct proprieties,  
 Remind one of old ruff and armour worn  
 By Don Punctilio and Lady Etiquette  
 A hundred years ago; and passed with them  
 And all their tedious ancestors for ever.  
 I am alive, young, handsome, witty, rich,  
 And come to town, and mean to have my fling,  
 Not caring what malicious people say,  
 If nothing true to say against my honour.  
 And so with all sail set, and streamers flying  
 (A coach shall be my ship, and I will have it!),  
 I mean to glide along the glittering streets  
 And down the Prado, as I go along  
 Capturing what eyes and hearts I find by the way,  
 Heedless of every little breath of scandal  
 That such as you turn back affrighted by.  
 I'll know the saints' days better than the saints  
 Themselves; the holidays and festivals  
 Better than over-done apprentices.  
 If a true lover comes whom I can like  
 As he loves me, I shall not turn away:  
 As for the rest who flutter round in love,  
 Not with myself, but with my father's wealth,  
 Or with themselves, or anything but me,  
 You shall see, Clara, how I'll play with them,  
 Till, having kept them on my string awhile  
 For my own sport, I'll e'en turn them adrift  
 And let them go; the laugh all on my side.  
 And therefore when you see——

*Clara.* How shall I dare  
 To see what even now I quake to hear!

*Enter Alonso.*

*Alon.* Clara! Eugenia!

*Both.* Sir?

*Alon.* Good news, good news, my girls! What think you? My nephew, Don Torribio Cuadradillos, my elder brother's elder son, head of our family and inheritor of the estate, is coming to visit me; will be here indeed almost directly. What think you now!

*Eug. [Aside.]* One might have thought, from such a flourish of trumpets, the king was coming at least.

*Alon.* Mari Nuño!

*Mari. [Entering.]* Sir?

*Alon.* Let a chamber be got ready for my nephew, Don Torribio, directly. Brigida!

*Brig. [Entering.]* Sir?

*Alon.* See that linen be taken up into Don Torribio's room. Otañez, have dinner ready for my nephew, Don Torribio, directly he arrives. And you two,—[*To his daughters.*—] I expect you will pay him all attention; as head of the family, consider. Ay, and if he *should* take a fancy to one of you—I know not he will—but if he *should*, I say, whichever it be, she will take precedence of her sister for ever. [*Aside.*] This I throw out as a bait for Eugenia.

*Eug.* It must be Clara, then, sir, for she is oldest you know.

*Clara.* Not in discretion and all wife-like qualities, Eugenia.

*Eug.* Clara!

*Alon.* Hark! in the court!

*Don Torribio. [Speaking loud within.]* Hoy! good man there! Can you tell me if my uncle lives hereabout?

*Alon.* 'Tis my nephew, surely!

*Torr. [Within.]* Why, fellow? I mean of course Don Alonso—who has two daughters, by the token I'm to marry one of 'em.

*Alon.* 'Tis he! I will go and receive him. [*Exit.*]

*Torr. [Within.]* Very well then. Hold my stirrup, Lorenzo.

*Eug.* What a figure!

*Enter Alonso and Torribio.*

*Alon.* My nephew, Don Torribio, giving thanks to Heaven for your safe arrival at my house, I hasten to welcome you as its head.

*Torr.* Ay, uncle, and a head taller, I promise you, than almost anybody in the parish.

*Alon.* Let me introduce your cousins to you, who are so anxious for your acquaintance.

*Torr.* Ah, that's proper of 'em, isn't it?

*Both.* Welcome, sir.

*Alon.* And how are you, nephew?

*Torr.* Very tired, I promise you: for the way *js* long and my horse a rough goer, so as I've lost leather.

*Alon.* Sit down, and rest till they bring dinner.

*Torr.* Sitting an't the way to mend it. But, however—— [*Sits.*]  
Nay, though I be head of the house, I an't proud—you can all of you sit down too.

*Clara.* [*Aside.*] Amiable humility!

*Eug.* [*Aside.*] No wonder the house is crazy if this be its head!

*Torr.* Well, now I come to look at you, cousins, I may say you are both of you handsome girls, indeed; which 'll put me to some trouble.

*Clara.* How so, cousin?

*Torr.* Why, didn't you ever hear that if you put an ass between two bundles of hay, he'll die without knowing which to begin on, eh?

*Alon.* His father's pleasant humour!

*Clara.* A courteous comparison!

*Eug.* [*Aside.*] Which holds as far as the ass at least.

*Torr.* Well, there's a remedy. I say, uncle, mustn't cousins get a dispensation before they marry?

*Alon.* Yes, nephew.

*Torr.* Well then, when you're about *jt*, you can get two dispensations, and I can marry both my cousins. Aha! Well, but, uncle, how are you? I 'had forgot to ask you that.

*Alon.* Quite well, in seeing you in my house at last, and to reap, I trust, the fruits of all my travel.

*Torr.* Ah, you may say that. Oh, 'cousins, if you could only see my pedigree and patent, in a crimson velvet case; and all my forefathers painted in a row—I have it in my saddle bags, and if you'll wait a minute——

*Enter Mari Nuño.*

*Mari.* Dinner's ready.

*Torr.* [*Looking at Mari.*] Lord 'a' mercy, uncle, what's this? something you brought from India, belike; does it speak?

*Alon.* Nay, nephew, 'tis our duenna.

*Torr.* A what?

*Alon.* A duenna.

*Torr.* A tame one?

*Alon.* Come, come, she tells us dinner's ready.

*Torr.* Yes, if you believe her; but I've heard say, duennas always lie. However, I'll go and see for myself. [Exit.

*Clara.* What a cousin!

*Eug.* What a lover!

*Mari.* Foh! I wonder how the watch came to let the plague into the city! [Exit.

*Alon.* You are silent, both of you?

*Both.* Not I, sir.

*Alon.* I understand you; Don Torribio  
Pleases you not—well, he's a little rough;  
But wait a little; see what a town life  
Will do for him; all come up so at first,  
The finest diamonds, you know, the roughest—  
Oh, I rejoice my ancestor's estate  
Shall to my grandchildren revert again!  
For this I tell you—one, I care not which,  
But one of you, shall marry Don Torribio:  
And let not her your cousin does not choose,  
For one more courtly think herself reserv'd;  
By Heaven she shall marry, if e'er marry,  
One to the full as rough and country-like.  
What, I to see my wealth, so hardly won,  
Squander'd away by some fine town gallant,  
In silks and satins! see my son-in-law  
Spend an estate upon a hat and feather!  
I tell you I'll not have it. One of you  
Must marry Don Torribio.

[Exit

*Clara.* I'll die first.

*Eug.* And I'll live an old maid—which much is worst?

## ACT II

### SCENE I

*A room in Don Felix's house*

*Felix and Hernando ; to whom enter Juan*

*Fel.* Well, Juan, and how slept you?

*Juan.* As one must  
In your house, Felix; had not such a thought  
No house can quiet wake me long ere dawn.

*Fel.* Indeed! How so?

*Juan.* Felix, the strangest thing—  
But now we are alone I'll tell you all.  
Last night—the very moment that I saw  
That angel at the window, as at Heaven's gate—  
The fire that I myself had thought half dead  
Under the ashes of so long an absence,  
Sprung up anew into full blaze. Alas!  
But one brief moment did she dawn on us,  
Then set, to rise no more all the evening,  
Watch as I would. But day is come again,  
And as I think, Felix, the holiday  
When our new queen shall make her solemn entry  
Into Madrid; and she, my other queen,  
Will needs be up - be up and out betimes;  
So I forestall the sun in looking for her,  
And now will to the door beneath her window  
Better to watch her rising.  
But, as you love me, not a word of this  
Breathe to Don Pedro.

[*Exit*

*Fel.* And does he think  
Because his memory of her is quick,  
Hers is of him? Aha!

*Hern.* Nay, if he like it,  
"Oh, let him be deceiv'd!"

*Fel.* 'Twas wisely said  
By him who self-deception us'd to call  
The cheapest and the dearest thing of all.

Ha! here's the other swain! and now to see  
 How he has prosper'd I begin to think  
 My house is turn'd into a lazar-house  
 Of crazy lovers.

*Enter Pedro.*

Good day, Don Pedro.

*Ped.* As it needs must be  
 To one who hails it in your house, and opposite  
 My lady's! Oh, you cannot think, my Felix,  
 With what a blessed conscience of all this  
 I woke this morning! I can scarcely believe 't.  
 Why, in your house, I shall have chance on chance.  
 Nay, certainty of seeing her—*to-day*  
 Most certainly. But I'll go post myself  
 Before the door; she will be out betimes  
 To mass.

*Fel.* Well, you will find Don Juan there.

*Ped.* Eh? Well, so much the better, I can do 't  
 With less suspicion, nay, with none at all  
 If you will go with us. Only, Don Felix,  
 Breathe not a word to him about my love.

*As he is going, re-enter Juan.*

*Fel.* Juan again?

*Juan.* I only came to ask

What church we go to? [*Aside to Fel.x.*] Let us keep at home

*Fel.* Don Pedro, what say you?

*Ped.* Oh, where you please.

[*Aside.*] Stir not!

*Fel.* [*Aside.*] How easy to oblige two friends

Who ask the same, albeit with divers ends!

[*Aloud.*] What, are your worships both in love, perhaps,

As Spanish cavaliers are bound to be,

And think I've nothing else to do, forsooth,

Than follow each upon his wildgoose chase?

Forgetting I may take 't into my head

To fall in love myself—perhaps with one,

Or both, of those fair ladies chance has brought

Before my windows. Now I think upon 't,

I am, or mean to be, in love with one;

And, to decide with which, I'll e'en wait here

Till they both sally forth to church themselves.  
 So, gentlemen, would you my company,  
 I must not go with you, you stay with me.

*Ped.* Willingly.

*Juan.* Oh, most willingly! [*Aside to Felix.*] How well  
 You manag'd it.

*Ped.* [*Aside to Felix.*] 'Tis just as I could wish.

*Fel.* [*Aside.*] And just as I, if thereby I shall learn  
 Whether they love the same; and, if the same,  
 Whether the one—But come, come! 'tis too late  
 For wary me to wear love's cap and bells.

*Juan.* Since we must do your bidding on this score,  
 We'll e'en make you do yours upon another,  
 And make you tell us, as you promis'd both,  
 And owe to me—what, when our queen was landed,  
 You fine folks of Madrid did in her honour.

*Ped.* Ay, if you needs will fetter our free time,  
 Help us at least to pass it by the story  
 You had begun.

*Fel.* Well then, to pick it up  
 Where Juan left it for us, on the shore.  
 There, when our queen was landed, as I hear,  
 The Countess Medellin, her chamberlain,  
 Of the Cordona family, receiv'd her,  
 And the lord Admiral on the king's part,  
 With pomp that needed no excuse of haste,  
 And such a retinue (for who claims not  
 To be the kinsman, friend, or follower,  
 Of such a name?) as I believe Castile  
 Was almost drain'd to follow in his wake.  
 Oh, noble house! in whom the chivalry  
 Of courage, blameless worth, and loyalty,  
 Is nature's patent of inheritance  
 From generation to generation!  
 And so through ringing Spain, town after town,  
 And every town a triumph, on they pass'd.  
 Madrid meanwhile——

*Juan.* Stop, stop! They're coming out!

*Ped.* Where! Let me see.

*Juan.* The servant only.

*Fel.* Nay,

They'll follow soon.

*Juan.* Till when, on with your story.



*Fel.* Madrid then, sharing in the general joy  
 Of her king's marriage, and with one whose mother  
 Herself had nursed—though, as you said, half sick  
 Of hope deferr'd, had, at the loyal call,  
 That never fails in Spain, drawn to her heart  
 The life-blood of the realm's nobility  
 To do her honour; not only when she came,  
 But, in anticipation of her coming,  
 With such prelusive pomps, as if you turn  
 Far up time's stream as history can go,  
 In hymeneals less august than these,  
 You shall find practis'd—torchéd troop and masque,  
 With solemn and preliminary dance,  
 Epithalamium and sacrifice,  
 Invoking Hymen's blessing. So Madrid,  
 Breathing new Christian life in pagan pomp,  
 With such epithalamium as all Spain  
 Rais'd up to Heav'n, into sweet thunder tun'd  
 Beyond all science by a people's love,  
 Began her pageant. First, the nightly masque,  
 So fair as I have never seen the like,  
 Nor shall again; nor which, unless you draw  
 On your imagination for the type  
 Of what I tell, can I depict to you;  
 When, to the sound of trumpet and recorder,  
 The chiming poles of Spain and Germany  
 Beginning, drew the purple mountain down  
 Glittering with veins of ore and silver trees  
 All flower'd with plumes, and taper-starr'd above,  
 With monster and volcano breathing fire,  
 While to and fro torch-bearing maskers ran  
 Like meteors; all so illuminating night,  
 That the succeeding sun hid pale in cloud,  
 And wept with envy, till he dawn'd at length  
 Upon the famous Amphitheatre,  
 Which, in its masonry out-doing all  
 That Rome of a like kind in ruin shows,  
 This day out-did itself,  
 In number, rank, and glory of spectators,  
 Magnificence of retinue, multitude,  
 Size, beauty, and courage, of the noble beasts  
 Who came to dye its yellow dust with blood;  
 As each horn'd hero of the cloven hoof,

Broad-chested, and thick-necked, and wrinkle-brow'd,  
 Rush'd rearing in, and tore the ground with 's foot,  
 As saying, "Lo! this grave is yours or mine!"  
 While that yet nobler beast, noblest of all,  
 Who knights the very knighthood that he carries,  
 Proud in submission to a nobler will,  
 Spurn'd all his threats, and touch'd by the light spur,  
 His rider glittering like a god aloft,  
 Turn'd onset into death. Fight follow'd fight,  
 Till darkness came at last, sending Madrid  
 Already surfeited with joy, to dream  
 Of greater, not unanxious that the crown  
 And centre of the centre of the world  
 Should not fall short of less renowned cities  
 In splendour of so great a celebration;  
 While too the hundreds of a hundred nations,  
 In wonder or in envy cramm'd her streets;  
 Until her darling come at last, whose spouse  
 Shall lay his own two empires at her feet,  
 And crown her thrice; as Niece, and Spouse, and Queen.

*Juan.* A charming story, finished just in time,  
 For look!

[*They look out.*]

*Fel.* That is the father, Don Alonso.

*Juan.* Indeed!

*Ped.* [*Aside.*] That's he then! But that strange man with him,  
 Who's he?

*Hern.* Oh, I can tell you that;  
 His nephew, an Asturian gentleman,  
 Betroth'd to one of the daughters.

*Juan.* [*Aside.*] Not to mine!

*Ped.* [*Aside.*] Not my Eugenia, or by Heav'n—  
 But we shall scarcely see them, Felix, here,  
 Wrapped in their mantles too.

*Fel.* And I would pay  
 My compliment to Don Alonso.

*Juan.* Come,  
 Let us go down with you into the street.

[*Aside.*] Oh, love, that in her memory survive  
 One thought offene, not dead if scarce alive!

*Ped.* [*Aside.*] Oh, may her bosom whisper her 'tis still  
 Her eyes that draw me after where they will!

[*Exeunt.*]

## SCENE II

*Street between the houses of Alonso and Felix*

*Alonso and Torribio waiting.*

*Alon.* If you really affect Eugenia, nephew—[*Aside.*] as I wished—I will communicate with her after church, and if all be well (as I cannot doubt) get a dispensation forthwith. But they are coming.

*Enter from Alonso's door Clara, Eugenia in mantles, the latter with a handkerchief in her hand; Mari Nuño, Brigida, and Otañez behind; and at the same time Felix, Juan, and Pedro opposite.*

*Clara.* Cover your face, Eugenia. People in the street.

*Eug.* Well, I'm not ashamed of it. [*Aside.*] Don Pedro! and Don Juan!

*Fel.* [*Whispers.*] Which is it, Don Juan?

*Juan.* She with the handkerchief in her hand. I'll go wait for her at the church. [*Exit.*]

*Ped.* [*To Felix*] That is she with the white kerchief in her hand. I'll follow them.

*Fel.* [*Aside.*] The same, then!

*Clara.* Eugenia, lend me your handkerchief, it is hot. [*Takes the handkerchief and uncovers her face towards Felix.*] And let us go, and do not you look behind you.

*Fel.* And she I most admired.

[*Exeunt Clara, Eugenia, etc., Pedro after them.*]

*Torr.* Uncle, what are these fellows hanging about our doors for?

*Alon.* Nay, 'tis the public street, you know.

*Torr.* What, my cousins' street?

*Alon.* To be sure.

*Torr.* I'll not suffer anyone I don't like to hang about it, however, and least of all these perfumery puppies.

*Alon.* But if they happen to live here, nephew?

*Torr.* Don't let 'em live here, then.

*Alon.* But if they own houses?

*Torr.* They mustn't own houses, then.

*Fel.* Don Alonso, permit me to kiss your hand on your arrival among us. I ought indeed first to have waited upon you in your own house; but this happy chance makes me anticipate etiquette.

*Torr.* Coxcomb!

*Alon.* Thank you, sir; had I known you intended me such a favour, I should have anticipated your anticipation by waiting upon you. Give me leave to present to you my nephew, Don Torribio de Cuadradillos, who will also be proud of your acquaintance.

*Torr.* No such thing, I shan't at all.

*Alon.* Nephew, nephew!

*Fel.* I trust you are well, sir?

*Torr.* Oh, so, so, thank ye, for the matter of that, neither well nor ill, but mixed-like.

[*Alonso salutes Felix and exit with Torribio.*]

*Fel.* Now then, I know both face, and dress, and name,  
And that my rival friends both love the same;  
The same too that myself of the fair pair  
Thought yester-eve the fairest of the fair:  
Was't not enough for my two friends that they  
Turn enemies—must I too join the fray?  
Oh, how at once to reconcile all three,  
Those two with one another, and with me!

*Re-enter Juan, hastily.*

*Juan.* On seeing me, my friend, her colour chang'd:  
She loves me still, Don Felix! I am sure  
She loves me Is not the face—we know it is,  
The tell-tale index of the heart within?  
Oh, happiness! at once within your house,  
And next my lady's! What is now to do  
But catch the ball good fortune throws at us!  
You know her father, you will visit him  
Of course, and then—and then—what easier?  
Draw me in with you, or after you—or perhaps  
A letter first—ay, and then afterward—  
But why so dumb?

*Fel.* I scarce know how to answer.

*Juan,* you know I am too much your friend  
To do you any spite?

*Juan.* How could I dream it?

*Enter Pedro hastily.*

*Ped.* Oh, Felix, if my love—

*Fel.* [*Aside.*] The other now!

He must be stopped. A moment, gentlemen,

Before you speak, and let me tell you first  
 A case of conscience you must solve for me.  
 You both have mighty matters, I doubt not,  
 To tell me, such as warm young gentlemen  
 Are never at a loss for in Madrid;  
 But I may have my difficulties too.

[*Aside.*] The same will serve for both.

*Ped.* Well, let us hear.

*Fel.* Suppose some friend of yours, dear as you will,  
 Loving your neighbour's daughter—(such a case  
 Will do as well as any)—ask'd of you  
 To smuggle him, his letters, or himself,  
 Into that neighbour's house, there secretly  
 To ply a stolen love; what would you do?

*Ped.* Do it of course!

*Juan.* Why not?

*Fel.* Well, I would not.

*Ped.* But why?

*Fel.* Because, however it turn'd out,  
 I must do ill; if one friend's love succeeded  
 I had play'd traitor to the other still;  
 If unsuccessful, not that cost alone,  
 But also, without counter-profiting,  
 Him whom I sacrific'd so much to serve.

*Ped.* If that be your determination,

I have no more to say.

[*Exit*

*Juan.* Nor I: farewell;

I must find other means.

[*Exit.*

*Fel.* Of all the plagues,  
 For one with no love profit of his own  
 Thus to be pester'd with two lovers' pains!  
 And yet, what, after all, between the two—  
 Between the *three*, perhaps, am I to do?  
 'Fore Heav'n, I think 'twill be the only way  
 To get her to untie who drew the knot;  
 No woman's ever at a loss  
 To mend or mar a matter as she wills.  
 Yet 'tis an awkward thing to ask a lady,  
 "Pray, madam, which of these two sighing swains  
 Do you like best? or both? or neither, madam?"  
 Were not a letter best? But then who take it?  
 Since to commit her letter, would so far  
 Commit her honour to another's hands?

By Heav'n, I think I've nothing left to do.  
 But ev'n to write it, and to take it too;  
 A ticklish business—but may fair intent  
 And prudent conduct lead to good event!

[Exit.

### SCENE III

*An apartment in Don Alonso's house*

*Enter Clara, Eugenia, Mari Nuño, etc.*

*Clara.* Here, take my mantle, Mari. Oh, I wish we had a chaplain of our own in the house, not to go abroad through the crowded streets!

*Eug.* And I, that church were a league of crowded streets off, and we obliged to go to it daily.

*Mari.* I agree with Señora Clara.

*Brigida.* And I with Señora Eugenia.

*Mari.* And why, pray?

*Brig.* Oh, madam, I know who it is deals most in sheep's eyes

*Enter Don Alonso.*

*Alon.* [Talking to himself as he enters.] How lucky he should have pitched on the very one I wanted! [Aloud.] Oh, Eugenia, I would speak with you. Nay, retire not, Clara, for I want you to pardon me for the very thing Eugenia is to thank me for.

*Clara.* A riddle, sir. I pardon you?

*Alon.* Listen, both of you. Your cousin Don Torribio has declared his love for Eugenia: and though I could have wish'd to marry you, Clara, first, and to the head of our house too, yet my regret at your missing it is almost cancell'd by the joy of your sister's acceptance.

*Clara.* And so with me, believe me, sir. I am well content to be slighted so long as she is happy: which may she be with my cousin these thousand years to come. [Aside.] Oh, providential rejection!

[Exit.

*Torr.* [Peeping in.] Ah! what a wry face she makes!

*Alon.* And you, Eugenia, what say you?

*Eug.* [Aside.] Alas! surprise on surprise! [Aloud.] Nay, sir, you know, I hope, that I am ever ready to obey you.

*Alon.* I look'd for nothing else of you.

*Torr.* Nor I.

*Alon.* Your cousin is waiting your answer in his chamber. I will tell him the good news, and bring him to you. [Exit.

*Eug.* Only let him come! Alas!

*Torr.* [Entering.] How lightly steps a favour'd lover forth! Give you joy, cousin.

*Eug.* The wretch!

*Torr.* Being selected by the head of your house.

*Eug.* Sir, one word, I wouldn't marry you if it should cost me my life.

*Torr.* Ah, you are witty, cousin, I know.

*Eug.* Not to you, sir. And now especially, I mean to tell you sober truth, and abide by it, so you had better listen. I tell you once again, and once for all, I wouldn't marry you to save my life!

*Torr.* Cousin! After what I heard you tell your father?

*Eug.* What I said then was out of duty to him; and what I now say is out of detestation of you.

*Torr.* I'll go and tell him this, I declare I will.

*Eug.* Do, and I'll deny it. But I mean it all the same, and swear it

*Torr.* Woman, am I not your cousin?

*Eug.* Yes.

*Torr.* And head of the family?

*Eug.* I dare say.

*Torr.* An hidalgo?

*Eug.* Yes.

*Torr.* Young?

*Eug.* Yes.

*Torr.* Gallant?

*Eug.* Very.

*Torr.* And dispos'd to you?

*Eug.* Very possibly.

*Torr.* What do you mean then?

*Eug.* Whatever you choose, so long as you believe I mean what I say. I'll never marry you. You might be all you say, and fifty other things beside, but I'll never marry any man without a capacity. [Exit.

*Torr.* Capacity! without a Capacity! I who have the family estate, and my ancestors painted in a row on the patent in my saddle-bags! I who——

*Re-enter Alonso.*

*Alon.* Well, nephew, here you are at last; I've been hunting everywhere to tell you the good news.

*Torr.* And what may that be, pray?

*Alon.* That your cousin Eugenia cordially accepts your offer, and——

*Torr.* Oh, indeed, does she so? I tell you she's a very odd way of doing it then. Oh, uncle, she has said that to me I wouldn't say to my gelding.

*Alon.* To you?

*Torr.* Ay, to me—here—on this very spot—just now.

*Alon.* But what?

*Torr.* What? why, that I had no Capacity! But I'll soon settle that; either I have a Capacity or not—if I have, she lies; if not, I desire you to buy me one directly, whatever it may cost.

*Alon.* What infatuation!

*Torr.* What, it costs so much, does it? I don't care, I'll not have it thrown in my teeth by her or any woman; and if you won't, I'll go and buy a Capacity, and bring it back with me, let it cost—ay, and weigh—what it will. [Exit.]

*Alon.* Nephew, nephew! Stop him there!

*Enter Clara and Eugenia.*

*Clara.* What is the matter, sir?

*Alon.* Oh, graceless girl, what have you been saying to your cousin?

*Eug.* I sir? Nothing.

*Alon.* Oh! if you deceive me! But I must first stop his running after a Capacity! [Exit.]

*Eug.* What can I have done?

*Clara.* Nay, attempt not dissimulation with me, who know how you would risk even your advancement for a sarcasm.

*Eug.* It was all for your sake, if I did, Clara.

*Clara.* For my sake! oh, indeed, you think I can have no lovers but what you reject? Poor little fool! I could have enough if I chose to lay out for them as some do; but many will pluck at an apple who will retire from a fortress.

*Eug.* Hark! they are coming back; I dare not face them both as yet. [Exit.]

*Enter Don Felix.*

*Fel.* Permit me, madam——

*Clara.* Who is this?

*Fel.* One, madam,

Who dares to ask one word with you.



*Clara.* With me?

*Fel.* Indeed with you.

*Clara.* You cannot, sir, mean me.

*Fel.* Once more, and once for all, with you indeed;

Let me presume to say so, knowing well

I say so in respect, not in presumption.

*Eug.* [*Peeping.*] Why, whom has my staid sister got with her?

*Clara.* With me! My very silence and surprise

Bid you retire at once.

*Fel.* Which I will do

When you will let this silence speak to you

With less offence perhaps than could my tongue.

[*Offering her a letter.*]

*Eug.* Oh, if he would but try if fort or apple!

*Clara.* A letter too!—for me!

*Fel.* And, madam, one

It most imports your honour you should read.

For, that being once in question, I make light

That my friends' lives, Don Juan and Don Pedro,

Are in the balance too.

*Eug.* Don Juan! Don Pedro!

*Clara.* What, sir, is this to me, who neither know

Don Juan, nor Don Pedro, nor yourself?

*Fel.* Having then done my duty to my friends,

And (once again I say 't) to yourself, madam,

Albeit in vain—I'll not offend you more

By my vain presence.

[*Going.*]

*Clara.* Nay, a moment—wait.

I must clear up this mystery. Indeed,

I would not be discourteous or ungrateful:

But ere I thank you for your courtesy,

Know you to whom you do it?

*Fel.* To Donna Eugenia.

*Clara.* Well, sir?

*Eug.* Oh, the hypocrite!

*Fel.* You are the lady?

*Clara.* Enough—give me the letter, and adieu.

*Eug.* I can forbear no longer. [*Coming out.*] Sister, stop!

Oh! what to do!—the letter——

*Clara.* Well?

*Eug.* I tell you

My father and my cousin are coming up,

And if they see——

*Clara.* Well, if they see? what then!

I wish them both to see and hear it all.

[*Calling.*] Sir! Father! Cousin! Otañez!

*Alon.* [*Within.*] Clara's voice?

*Fel.* What to do now?

*Eug.* Alas, to tell the truth,

When I but wish'd to lie!

*Clara.* [*Calling.*] This way, sir, here!

*Eug.* Will you expose us both? In here! in here!

[*She hides Felix behind arras.*]

*Enter Alonso, Torribio, Mari Nuño, Otañez, etc.*

*Alon.* What is the matter?

*Clara.* There is someone in the house, sir. A man—I saw him stealing along the corridor, towards the garret.

*Brigida.* It must be a robber?

*Alon.* A robber?

*Mari.* What more likely in a rich Indian's house?

*Alon.* I'll search the house.

*Torr.* I'll lead the forlorn hope; though that garret were Maestricht itself. Now, cousin, you shall see if I've a Capacity or not.

[*Exeunt Alonso and the men.*]

*Clara.* Do you two watch in the passage. [*Exeunt Mari Nuño and Brigida.*] And now, sir, the door is open, give me the letter and begone.

*Fel.* Adieu, madam, neglect not its advice.

*Eug.* Alas, alas, she has it!

*Fel.* She's all too fair! come, honour, come, and shame

False love from poaching upon friendship's game! [*Exit.*]

*Re-enter Alonso, etc.*

*Alon.* We can see nothing of him, daughter.

*Clara.* Nay, sir, he probably made off when the alarm was given  
Take no more trouble.

*Alon.* Nay, we'll search the whole house.

*Torr.* What do you say to my Capacity now, cousin?

[*Exeunt Alonso, Torribio, etc.*]

*Clara.* You see, Eugenia, in what your enterprises end. At the first crack, you faint and surrender. I have done all this to show you the difference between talking and doing. And now go; I have got the letter, and want to read it.

*Eug.* And so do I! but——

*Clara.* Go! I am mistress now. [*Exit Eugenia.*] May they not have written to me under cover of her name? let me see. [*Reads.*] "Let not him offend honour by the very means he takes to secure it; at least let his good intention excuse his ill seeming. Don Juan, more than ever enamoured of you, hangs about your doors; Don Pedro follows every step you take; they are both in my house; it is impossible but the secret must soon escape both, who must then refer their rivalry to the sword, and all to the scandal of your name. You can, by simply disowning both, secure their lives, your own reputation, and my peace of mind as their friend and host. Adieu!"

Oh, what perplexing thoughts this little letter

Buzzes about my brain, both what it says,

And leaves unsaid!—oh, can it be for me?

And is the quiet nun really belov'd

Under the cover of an idle flirt?

Or is it but for her—the vain, pert thing,

Who thinks her eye slays all it looks upon?

If it be so, and she, not I, is lov'd,

I yet may be reveng'd——

*Eug.* [*Entering.*] On whom?

*Clara.* Eugenia!

This letter that has fallen to my hands,

But meant for you——

*Eug.* Oh, I know all about it.

*Clara.* Know all about it! know then that two men

Are even now following your steps like dogs

To tear your reputation between them,

And then each other for that worthless sake,

And yet——

*Eug.* A moment, you shall see at once

How easily I shall secure myself,

And them, and supersede your kind intentions.

Signor Don Pedro! [*Calls at the window*]

*Clara.* What are you about?

*Eug.* Listen and you will hear.

*Clara.* You dare not do it!

*Eug.* My father's safely locked up in his room

(Thanks to the gout your false alarm has brought),

My cousin gone to buy capacities,

And now's my time. [*Calling at the window.*] Don Pedro! Signor

Don Pedro!

*Ped.* [*Coming below to the window.*] He well may wait to have his name thrice call'd

When such a goddess——

*Eug.* Listen, sir, to me.

It is because, I say, *because* this room,  
Away from father's and duenna's ears  
Allows some harmless speech, it also bars  
All nearer access than the ears and eyes  
Of father or duenna both could do.

But, seeing harm of harmless trifling come,  
I now entreat, implore, command you, sir,  
To leave this window and my threshold clear,  
Now and for ever!

*Ped.* Hear me——

*Eug.* Pardon me,

I cannot.

*Ped.* But this once——

*Eug.* If you persist

I must be rude.

*Ped.* Oh, how do worse than ——

*Eug.* [*Shutting the blinds down.*] Thus!

*Clara.* And to your other gallant?

*Eug.* Why not think,

If he were here, I'd do the same to him?

Oh, Clara, be assur'd my levities  
Are but the dust on youth's butterfly wing,  
Though prudes and sinners too take fright at them;  
Like that benighted traveller, you know,  
Who, frighted by a shallow brook that jump'd  
And bubbled at his right, swerv'd to the left  
And tumbled into one that lay quite still,  
But deep enough to drown him for his pains.

[*Exit.*

*Clara.* What, did she hear what to myself I said?

Or saw my colour change from white to red?

Or only guess'd me waiting for the prey

Her idle chatter ought to fright away?

If chance have done more than all prudence could,

Prudence at least may make occasion good.

And if these lovers by mistake should woo,

Why (by mistake) should I not listen too?

And teach the teacher, to her proper cost,

Those waters are least deep that prattle most.

ACT III

SCENE I

*Room in Alonso's house*

*Clara and Mari Nuño.*

*Clara.* It is so, indeed.

*Mari.* You know you can always rely on my old love to you.

But indeed I cannot but wonder at your sister's forwardness.

*Clara.* Yes; to think of two cavaliers after her at once! I look upon it as my duty to set all to right; to do this I must once more speak to him who warned me of it; and I want you to give him this letter—in *her* name, remember—this will bring him here to-night, and I shall undeceive him for ever. But hark! someone—

*Torribio is about to enter.*

*Mari.* 'Tis that wretch. Stay, sir, no man comes in here.

*Torr.* Away, troublesome duenna.

*Mari.* It's not decent, I tell you.

*Torr.* An't my cousin decent; and an't I?

*Clara.* What is the matter?

*Torr.* This old woman won't let me come in.

*Clara.* She is right, unless my father be with you.

*Torr.* Oh, I understand—

Those that are out

Still will pout.

*Clara.* Well, since she who is in, and may grin, is not here, you have no business neither. For me, what grudge I have against you, be assur'd I can and will repay. Mari, remember. *[Exit.]*

*Mari.* Hark! someone at the door. *[Exit.]*

*Torr.* By heav'n and earth, I do begin suspect!

I say again I do begin suspect!—

And valour rises with suspicion—

I shall ere long be very terrible.

Ancestors! Head of house! Capacity!

For passing through the house—let me not say it,

Till I have told my tongue it lies to say it—

In passing through the passage, what saw I  
Within Eugenia's room, behind her bed!

I saw—— *[Re-enter Mari Nuño with a letter.]*

*Mari.* A letter, madam—Where is she?

*Torr.* Woman, she was, but is not. A letter too?

Give it me.

*Mari.* You too!

*Torr.* Give it me, or dread

My dreadful vengeance on your wither'd head.

*Mari.* Leave hold of it.

*Torr.* I'll not! The more you pull,

The more——

*Mari.* Then take that on your empty skull!

*[Deals him a blow, and calls.]*

Help! Help!

*Torr.* You crying, when two teeth are out——

*Mari.* "As swelling prologues of"—Help! murder! murder!

*Enter Eugenia, Clara, Alonso, Brigida, etc.*

*Alon.* What is the matter now?

*Mari.* Don Torribio, sir, because I wouldn't let him have my  
young lady's letter, has laid violent hands on me.

*Torr.* I?

*All.* Don Torribio!

*Torr.* I tell you——

*Alon.* Indeed, nephew, your cholerick jealousy carries you too  
far. A respectable female in my house!

*Torr.* I tell you that it is *me* who——

*Alon.* I know—enough—make not the matter worse by worse  
excuses. Give me the letter has been the cause of such  
unseemly conduct.

*Eug.* *[Aside.]* If it should be from one of them!

*Clara.* *[Aside to Eugenia.]* Nothing, I hope from your gallants.

*Alon.* *[Reads.]* "My dear nieces, this being the day of the  
queen's public entry, I have engag'd a balcony, and will  
send my coach for you directly to come and see it with me."  
This, you see, nephew, is all your suspicions amount to!  
My cousin, Donna Violante, inviting my daughters to witness  
this august ceremony! If you still suspect; here, take it, and  
read it for yourself.

*Torr.* *[After looking at the letter.]* I tell you what, uncle, if they  
wait till I've read it, they'll not see the sight at all.

*Alon.* Why so?

*Torr.* Because I can't read.

*Alon.* That this should be?

*Torr.* But that's no matter neither. They can teach me before they go.

*Alon.* What, when it's to-day? almost directly?

*Torr.* Can't it be put off?

*Alon.* 'Tis useless saying more. Daughters, such a ceremony happens, perhaps, but once in a life; you must see it. On with your mantles, whether Don Torribio approve or not. I am lame, you see, and must keep at home; to hear about it all from you on your return.

*Clara.* At your pleasure, sir.

*Eug.* Shall I stay with you, sir, while Clara——

*Alon.* No, no. Both of you go.

*Clara.* [*Aside to Mari, while putting on her mantle.*] Remember the letter!

*Mari.* Trust to me.

*Eug.* [*Aside.*] I wonder if they will be there!

[*Exeunt all but Torribio*]

*Torr.* Whether the queen enter to-day,  
To-morrow, or keep quite away,  
Let those go see who have a mind;  
I am resolv'd to stay behind:  
And now all gone, and coast quite clear,  
Clear up the secret I suspect and fear.

[*Exit.*]

## SCENE II

*A room in Felix's house*

*Felix and Hernando.*

*Hern.* Not going to see the Entry, sir?

*Fel.* What use going to a festival if one has no spirits for it?

*Hern.* Humph, what makes you out of spirits?

*Fel.* Why should you ask?

*Hern.* Nay, then, you have already answer'd me. You are in love.

*Fel.* I scarce know whether you are right or wrong, Hernando.  
I have indeed seen a lady whose very beauty forbids all hope of my attaining it.

*Hern.* How so, sir?

*Fel.* She who has enslav'd Don Juan and Don Pedro has fetter'd

me, at last! I should care little for their rivalry, had not each made me keeper of his love, so that— Hark!

*Mari Nuño.* [*Within.*] Don Felix!

*Fel.* Who is that?

*Hern.* Someone calling you.

*Mari.* [*Within.*] Señor Don Felix!

*Fel.* Well?

*Mari.* [*Within.*] From Donna Eugenia!

[*A letter is thrown in at the window.*]

*Fel.* From Eugenia! [*Reads.*] "Grateful to you for your advice, I have already begun to follow it; but, in order to that, I must see you once again, this evening! Adieu!" Here is a dilemma! For if—

*Hern.* Don Juan!

*Enter Juan.*

*Juan.* [*Aside.*] What was that?

*Fel.* Don Juan back,

When such a festival—

*Juan.* And you? Oh, Felix,

I know not how to speak or hold my tongue!

*Fel.* A riddle! How is that?

*Juan.* Why, if I speak

I needs must anger you; if not, myself.

*Fel.* I do not understand it yet.

*Juan.* Nor I;

Yet if you give me leave (as leave they give

To children and to fools to say their mind)

I'll say mine.

*Fel.* Surely say it.

*Juan.* Tell me then—

That letter I saw flying in at the window

As I came up, what was it?

*Fel.* That of all

That you could ask, Juan, I cannot answer—

Must not—relying on our old regard

For fair construction.

*Juan.* I believe it, Felix:

Yet seeing that you first excus'd yourself

From helping on my suit, upon the score

Of other obligation; and that now,

Ev'n now, but a few wretched minutes back,

Eugenia herself, in the public street,



Forbade me from her carriage angrily  
 From following her more—What can I think  
 But that she loves another? when besides,  
 Coming back suddenly, I hear her name  
 Whisper'd—oh, what so loud as an ill whisper!—  
 By you, and see a letter too thrown in,  
 Which on my coming up confus'd you hide,  
 And will not say from whom—I say, Don Felix,  
 What can I think?

*Fel.* [*Aside.*] And I, what can I do?  
 Who, even if I may excuse myself,  
 Must needs embroil Don Pedro!

*Juan.* Answer me.

*Fel.* Have I not answer'd you sufficiently,  
 In saying that my old and well-tried love  
 Should well excuse my silence?

*Juan.* I confess  
 Your love, old and well tried as you profess;  
 And on that very score ask of you, Felix,  
 What you would do if one as true and tried  
 In a like case seal'd up his lips to you?

*Fel.* Leave them unlocked in fullest confidence.

*Juan.* Alas! how much, much easier to give  
 Than follow ey'n the counsel one implores!  
 Felix, in pity I entreat of you,  
 Show me that letter!

*Fel.* Gladly should you see it  
 If not one but myself were implicate.

*Juan.* There is then someone else?

*Fel.* There is.

*Juan.* Who else?

*Fel.* That's what I cannot tell you.

*Juan.* Dare not trust  
 A friend as true to you as you to him?

*Fel.* In anything but this.

*Juan.* What can this do  
 But aggravate my worst suspicions?

*Fel.* I cannot help it.

*Juan.* I must tell you then  
 My friendship for you, Felix, may defer,  
 But not forgo, the reading of that letter.

*Fel.* I am sorry, sir, your friendship must abide  
 In ignorance till doomsday.

*Juan.* You'll not show it?

*Fel.* No, never.

*Juan.* Follow me, sir.

*Fel.* Where you please

*As they are going out, enter Pedro.*

*Ped.* How now? Don Juan and Felix quarrelling?

*Fel.* Nay, only walking out.

*Ped.* What, walking out,  
With hands upon your swords and inflam'd faces?  
You shall not go.

*Hern.* That's right, sir, keep them back,  
They were about——

*Fel.* Peace, rascal!

*Ped.* Friends may quarrel,

But surely not to such extremity  
But that a third may piece the quarrel up  
Without the sword. The cause of your dispute?

*Fel.* I must be silent.

*Juan.* And so must not I;  
Who will not have it thought  
That I forgot my manners as a guest  
For any idle reason. You, Don Pedro,  
Though lately known to me, are a gentleman,  
And you shall hear my story.

*Fel.* Not a word,  
Or else——

*Ped.* Nay, Felix——

*Juan.* I will speak it out!

Don Pedro, I confided to Don Felix,  
My friend and host, the love I long have borne  
For one with whom he could advance my suit,  
And promis'd so to do it; but instead,  
Yea, under the very mask of doing it,  
Has urg'd his own; has even now receiv'd  
A letter through that ready window thrown,  
He dares not show me; and to make all sure,  
I heard him whispering as I came upstairs,  
The very name of my Eugenia——

*Ped.* Hold!

This is my quarrel.  
He who pretends to love Eugenia  
Must answer it to me.

*Juan.* Two rivals, then!  
*Fel.* Two enemies grown, out of two old friends  
 By the very means I us'd to keep them so!  
*Juan.* Keep them, indeed!  
*Ped.* When with base treachery——  
*Juan.* Hypocrisy——  
*Ped.* Under the name of friend——  
*Juan.* A pretty friend——  
*Ped.* You robb'd me——  
*Juan.* [*Turning to Pedro.*] You! Dare you  
 Pretend——  
*Ped.* [*To Juan.*] Dare I! Dare you, sir?  
*Fel.* Peace, I say,  
 And hear me speak!  
*Juan.* [*To Felix.*] The time is past for that.  
 Follow me, sir.  
*Ped.* No, *me*.  
*Fel.* One, or the other, or together both,  
 I'll either lead or follow, nothing loath! [*Exeunt wrangling.*]

## SCENE III

*Alonso sitting. Enter Torribio.*

*Torr.* Oh, uncle!  
*Alon.* Well, what now?  
*Torr.* Oh, such a thing! I suspected it!  
*Alon.* Well, tell me.  
*Torr.* Such a thing!  
*Alon.* Speak, man.  
*Torr.* When we were searching the house for the man cousin  
 Clara told us of——  
*Alon.* Well?  
*Torr.* Passing by cousin Eugenia's room, I saw—I have not  
 breath to say it!  
*Alon.* Speak, sir.  
*Torr.* Those men in the house—those dandies about the door—  
 I know how they get in now—when I found in my cousin's  
 room—behind her very bed——  
*Alon.* Don Torribio!  
*Torr.* The very ladder they climb up by!  
*Alon.* A ladder?  
*Torr.* Ah, and a very strong one too, all of iron and cord.

*Alon.* If this were true——

*Torr.* Wait till I show you, then.

[*Exit.*]

*Alon.* Not in vain did Mari Nuño warn me of her dangerous disposition! If he have such a proof of her incontinence how will he marry her?

*Re-enter Torribio with a fardingale.*

*Torr.* There, uncle, there it is, hoops, and steps, and all!

*Alon.* This a ladder?

*Torr.* Ah, that, if it were all let out, wquld scale the tower of Babel, I believe.

*Alon.* I can scarce control my rage. Fool! this is a fardingale, not a ladder.

*Torr.* A what-ingale?

*Alon.* A fardingale, fool!<sup>1</sup>

*Torr.* Why, that's worse than the ladder!

*Alon.* You will fairly drive me out of my senses! Go, sir, directly, and put it back where you took it from, and for Heaven's sake, no more of such folly!

[*Exit.*]

*Torr.* Well—to think of this! and my cousin that look'd so nice too!

*Voices.* [*Within.*] Coach there! coach!

*Enter Mari Nuño.*

*Mari.* They are come back. I must get lights. Who's this?

*Torr.* Nobody.

*Mari.* What are you doing with that fardingale; and where did you get it?

*Torr.* Nothing, and nowhere.

*Mari.* Come, give it me at once, lest I give you the fellow of the cuff I gave you before.

<sup>1</sup> "A hoop of whalebone, used to spread out the petticoat to a wide circumference" (Johnson); who one almost wonders did not spread out into a wider circumference of definition about the "poore verdingales," that (according to Heywood)

——"must lie in the streete,  
To have them no doore in the citee made meete."

The Spanish name is *guarda infanta*, which puzzles Don Torribio, as to what his cousin had to do with infants. Our word was first (as Heywood writes) *verdingale*: which, as Johnson tells us, "much exercised the etymology of Skinner, who at last seems to determine that it is derived from *veris guarda*." This, however, Johnson thinks does not at all get to the bottom of the etymology, which may, he says, be found in Dutch. Perhaps the old French *patenlair* was of the same kindred.

*Torr.* For fear of which, take that upon your wrinkled chaps.  
*[Strikes her, and calls out.]* Help! help! Murder! murder! Help!

*Enter Alonso, Clara, Eugenia, etc., in mantles.*

*Alon.* What now?

*Torr.* Mari Nuño there, only because I wish'd her good night,  
 laid violent hands on me.

*Mari.* Oh, the wretch! he wanted to make love to me—and  
 worse—declaring he would none of any who used such a  
 thing as this. *[Showing fardingale.]*

*Alon.* Let us hear no more of such folly. There is something else  
 to-day to tell of. Well,—*[To his daughters.]*—you have seen  
 this procession?

*Eug.* Ay, sir; the greatest sight, I believe, that Spain has seen  
 since she was greatest of nations.

*Alon.* I, who could not go myself, am to see it, you know, in  
 your recital.

*Eug.* As best we can, sir.

*Clara.* *[Aside to Mari Nuño.]* Have you seen Don Felix?

*Mari.* *[Aside.]* Enough, he will be here. But when?

*Clara.* When the story is done, and all weary are gone to bed.

*Mari.* Good.

*[Exit; the rest sit down]*

*Clara.* Begin you then, Eugenia, I will chime in.

*Eug.* This being the long-expected day  
 When our fair Spain and fairest Mariana  
 Should quicken longing hope to perfect joy,  
 Madrid awoke, and dress'd her squares and streets  
 In all their glory; through all which we pass'd  
 Up to the Prado, where the city's self,  
 In white and pearl array'd, by ancient usage,  
 Waited in person to receive the bride  
 By a triumphal arch that rose heaven-high,  
 The first of four all nam'd and hung about  
 With emblems of the four parts of the world  
 (Each with a separate element distinct),  
 Of which our sovereign lord was now to lay  
 The four crowns at his sovereign lady's feet.

*Clara.* And this first arch was Europe; typified  
 By the wide Air, which temperatest she breathes,  
 And which again, for double cognisance,  
 Wore the imperial eagle for its crest;  
 With many another airy symbol more,

And living statues, supplementary  
 Of Leon and Castile, each with its crown,  
 Austria, the cradle of the royal bride,  
 And Rome, the mistress of the faith of all.

*Eug.* Here then, when done the customary rite  
 Of kissing hands and due obeisance,  
 Drum, trumpet, and artillery thundering,  
 With that yet lordliest salute of all,  
 A people's universal acclamation  
 (And never in the world were subjects yet  
 So proud, and bow'd, and with so good a cause);  
 Under a golden canopy she mov'd  
 Tow'rd San Geronimo, whose second arch,  
 Of no less altitude and magnificence,  
 Decked with the sixty crowns of Asia,  
 Receiv'd her next, wearing for cognisance  
 Earth, of which Asia is the largest piece;  
 Which Earth again carried a lion's mane,  
 As proclamation of her noblest growth.

*Clara.* Thence passing on, came to where Africa,  
 Her waste of arid desert emblem  
 By Fire, whose incarnation, the Sun,  
 Burn'd on this arch as in his house in heaven,  
 Bore record of the trophies two great queens  
 Upon the torrid continent had won,  
 Who, one with holy policy at home,  
 The other in Granada by the sword  
 Extirpated deadly Mahometism.

*Eug.* Last, to the Holy Virgin dedicate,  
 From whose cathedral by the holy choir  
 Chaunted Te Deum, rose in splendid arch  
 America, wearing for her device  
 The silver image of the Ocean,  
 That roll'd the holy cross to the New World.  
 And so all pass'd to the Escorial,  
 In front of which, in two triumphal cars,  
 Two living statues were—one Mercury,  
 Who, as divine ambassador, thus far  
 Had brought the royal bride propitiously;  
 The other, Hymen, who took up the charge  
 Mercury left, and with unquenching torch,  
 While cannon, trumpet, choir, and people's voice  
 Thunder'd her praises, took the palfrey's rein,

Who gloried in the beauty that he bore,  
And brought and left her at her palace door.

*Alon.* Well done, well done, both of you, in whose lively antiphony I have seen it all as well as if I had been there.

*Torr.* Well, for my part I neither wanted to see it nor hear of it.

*Alon.* No? why, so, nephew?

*Torr.* Lord, I've seen twice as good as that down in my country many a time, all the boys and girls dancing, and the mayor, and the priest, and——

*Alon.* Peace, peace. Come, Brigida, light me to my room, I am sleepy.

*Eug.* And I; with sight-seeing, and sight-telling, I suppose.

[*Aside.*] And with a heavy heart, alas!

[*Exeunt Alonso, Eugenia, and Brigida.*]

*Clara.* Will not you to bed too, sir?

*Torr.* Not till I've had my supper, I promise you. Oh, I don't care for all your sour looks, not I, nor your threats of revenge neither.

*Clara.* You don't?

*Torr.* No, I defy you.

*Clara.* Not if I were to prove to you that she you slighted me for loves another?

*Torr.* Oh, cousin Clara!

*Clara.* Shall I prove it to you?

*Torr.* Oh, if my ancestors could hear this, what would they say?

*Clara.* I don't know. But you may hear if you like what she says to your rival.

*Torr.* Ha!

*Clara.* Go into this balcony, and you will hear her talking to him in the street.

*Torr.* I knew! I guess'd! the jadder!

[*He goes into the balcony and she shuts him in.*]

*Clara.* There cool yourself in the night till I let you out. And now to have you safe too. [*Locks Eugenia's door.*] And now, all safe, for the first time in my life Love and I meet in a fair field. Mari Nuño! [*Enter Maria.*] Where is the cavalier?

*Mari.* Waiting in my chamber.

*Clara.* Bring him. You understand it is all for Eugenia's good?

*Mari.* I understand. [*Exit, and returns with Felix.*]

*Fel.* I fly, madam, to your feet. [*Kneels.*]

*Clara.* Rise, sir, 'tis about your letter I sent to you.

*Fel.* Alas, madam, all is worse than ever!

*Clara.* What has happened?

*Fel.* Not only did my two friends fall out with each other, as I expected, but with me for the very good services I was doing them; insulted me till I could withhold my sword no longer; we went out to fight; were seen, pursued, and dispersed by the alguazils. I return'd home to await them, but as yet know nothing more of them.

*Clara.* Alas, sir, what do I not owe you for your care on my behalf?

*Fel.* More perhaps than you imagine.

*Clara.* Tell me all at least, that I may at least know my debt, if unable to repay it.

*Fel.* Alas, I dare not say what is said in not saying.

*Clara.* Said, and not said? I do not understand.

*Fel.* I, alas, too well!

*Clara.* Explain to me then, sir.

*Fel.* No, madam. If what I feel is so much on my friends' account, it is still more for their sakes that I keep it unsaid.

*Clara.* Hark! what noise is that? Mari Nuño, what is the matter?

*Enter Mari Nuño.*

*Mari.* Oh, madam, someone is getting over the garden wall! Your father has heard the noise; and is got up with his sword.

*Clara.* If he should find you!

*Fel.* He need not. This balcony——

*Clara.* No, no!

*Torribio.* [Within.] Thieves! Murder! Help!

[He opens the balcony; Torribio falls forward on him, push'd in by Juan with his sword drawn.]

*Torr.* Murder! Murder!

*Juan.* [To Felix.] Thou too here, traitor! } *Ill at once.*

*Fel.* [Drawing his sword.] Who are these? }

*Confusion, in which enter Alonso with drawn sword, Otañez, Brigida, etc.*

*Alon.* Two! Torribio, to my side!

*Fel.* Wait! wait! Let me explain.

*Alon.* Don Felix!

*Fel.* Listen to me, all of you, I say! I was sent for to prevent, not to do, mischief, by Donna Eugenia herself——

*Enter Eugenia.*

*Eug.* By me, sir!

*Clara.* Hold, hold, Eugenia!



*Eug.* I will *not* hold when my name is in question without my—Sent for by me, sir!

*Fel.* Not by you, madam; by Donna Eugenia [*Pointing to Clara.*], to prevent—

*Alon. and Eug.* Clara!

*Torr.* Ah, 'twas she put me to freeze in the balcony, too.

*Clara* [*To Felix.*] Sir, you come here to save another from peril. Leave me not in it.

*Fel.* I leave you, madam, who would lay down my life for you! and all the rather if you are *not* Donna Eugenia.

*Alon.* None but her father or her husband must do that.

*Fel.* Then let me claim to do it as the latter. [*Kneels to Clara.*

*Alon.* But Clara?

*Clara.* Sir, I am ready to obey my father—and my husband.

*Eug.* And I, sir. And to prove my duty, let me marry my cousin at once, and retire with him to the mountains.

*Torr.* Marry me! No, indeed! No Capacities, and ladders, and—what-d'ye-call-'ems—for me. I'll e'en go back as I came, with my ancestors safe in my saddle-bags, I will.

*Juan.* [*To Alonso.*] Permit me, sir. I am Don Juan de Mendoza; a name at least not unknown to you. I have loved your daughter long; and might have had perchance favourable acceptance from her mother long ago, had not you yourself been abroad at the time.

*Alon.* I now remember to have heard something of the kind. What say you, Eugenia?

*Eug.* I am ready to obey my father—and my husband.

With which at last our comedy shall close,

Asking indulgence both of friends and foes.

*Clara.* And ere we part our text for envoy give—

Beware of all smooth waters while you live!

---

This comedy seems an Occasional Piece, to celebrate the marriage of Philip IV. with Anna Maria of Austria, and the pageants that Calderon himself was summoned to devise and manage. This marriage was in 1649; when Calderon, as old as the century, was in his prime; and I think the airy lightness of the dialogue, the play of character, the easy intrigue, and the happily introduced wedding rhapsodies, make it one of the most agreeable of his comedies.

As I purposely reduced the swell of Isabel's speech in the last play, I must confess that the present version of these wedding pageants, though not unauthorised by the original, had perhaps better have been taken in a lighter tone to chime in with so much common dialogue. But they were done first, to see what could be made of them: and, as little dramatic interest is concerned, are left as they were; at least not the less like so much in Calderon, where love and loyalty are concerned; and to be excused by the reader as speeches *spouted* by boys on holiday occasions.

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# EVERYMAN'S LIBRARY

By ERNEST RHYS

**V**ICTOR HUGO said a Library was an act of faith,' and another writer spoke of one so beautiful, so perfect, so harmonious in all its parts, that he who made it was smitten with a passion. In that faith Everyman's Library was planned out originally on a large scale; and the idea was to make it conform as far as possible to a perfect scheme. However, perfection is a thing to be aimed at and not to be achieved in this difficult world; and since the first volumes appeared there have been many interruptions, chief among them Wars, during which even the City of Books feels the great commotion. But the series always gets back into its old stride.

One of the practical expedients in the original plan was to divide the volumes into separate sections, as Biography, Fiction, History, Belles-lettres, Poetry, Philosophy, Romance, and so forth; with a shelf for Young People. The largest slice of this huge provision of nearly a thousand volumes is, as a matter of course, given to the tyrannous demands of fiction. But in carrying out the scheme, publishers and editors contrived to keep in mind that books, like men and women, have their elective affinities. The present volume, for instance, will be found to have its companion books, both in the same class and

not less significantly in other sections. With that idea too, novels like Walter Scott's *Ivanhoe* and *Fortunes of Nigel*, Lytton's *Harold*, and Dickens's *Tale of Two Cities*, have been used as pioneers of history and treated as a sort of holiday history books. For in our day history is tending to grow more documentary and less literary; and 'the historian who is a stylist,' as one of our contributors, the late Thomas Seccombe, said, 'will soon be regarded as a kind of Phoenix.'

As for history, Everyman's Library has been eclectic enough to choose its historians from every school in turn, including Gibbon, Grote, Finlay, Macaulay, Motley, and Prescott, while among earlier books may be found the Venerable Bede and the Anglo-Saxon Chronicle. On the classic shelf too, there is a Livy in an admirable translation by Canon Roberts, and Caesar, Tacitus, Thucydides, and Herodotus are not forgotten.

'You only, O Books,' said Richard de Bury, 'are liberal and independent; you give to all who ask.' The variety of authors old and new, the wisdom and the wit at the disposal of Everyman in his own Library, may even, at times, seem all but embarrassing. In the Essays, for instance, he may turn to Dick Steele in *The Spectator* and learn how Cleomira dances, when the elegance of her motion is unimaginable and 'her eyes are chastised with the simplicity and innocence of her thoughts.' Or he may take *A Century of Essays*, as a key to a whole roomful of the English Essayists, from Bacon to Addison, Elia to Augustine Birrell. These are the golden gossips of literature, the writers who learnt the delightful art of talking on paper. Or again, the reader who has the right spirit and looks on all literature as a great adventure may dive back into the classics, and in Plato's *Phaedrus* read how every soul is divided into three parts (like Caesar's Gaul). Then poets next, and he may turn to the finest critic of Victorian times, Matthew Arnold, as their showman,

and find in his essay on Maurice de Guérin a clue to the 'magical power of poetry,' as in Shakespeare, with his

daffodils

That come before the swallow dares, and take  
The winds of March with beauty.

Hazlitt's *Table Talk* may help us again to discover the relationship of author to author, which is another form of the Friendship of Books. His incomparable essay, 'On Going a Journey,' is a capital prelude to Coleridge's *Biographia Literaria*; and so throughout the long labyrinth of the Library shelves one can follow the magic clue in prose or verse that leads to the hidden treasury. In that way a reader becomes his own critic and Doctor of Letters, and may turn to the Byron review in Macaulay's *Essays* as a prelude to the three volumes of Byron's own poems, remembering that the poet whom Europe loved more than England did was, as Macaulay said, 'the beginning, the middle and the end of all his own poetry.' This brings us to the provoking reflection that it is the obvious authors and the books most easy to reprint which have been the signal successes out of the many hundreds in the series, for Everyman is distinctly proverbial in his tastes. He likes best of all an old author who has worn well or a comparatively new author who has gained something like newspaper notoriety. In attempting to lead him on from the good books that are known to those that are less known, the publishers may have at times been even too adventurous. But the elect reader is or ought to be a party to this conspiracy of books and bookmen. He can make it possible, by his help and his co-operative zest, to add still more authors, old and new. 'Infinite riches in a little room,' as the saying is, will be the reward of every citizen who helps year by year to build the City of Books. With such a belief in its possibilities the old Chief (J. M. Dent)

threw himself into the enterprise. With the zeal of a true book-lover, he thought that books might be alive and productive as dragons' teeth, which, being 'sown up and down the land, might chance to spring up armed men.' That is a great idea, and it means a fighting campaign in which every new reader who buys a volume, counts as a recruit.

To him all books which lay  
Their sure foundation in the heart of man . . .  
From Homer the great Thunderer, to the voice  
That roars along the bed of Jewish song . . .  
Shall speak as Powers for ever to be hallowed!